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CASSETTEMUSIC compilation series

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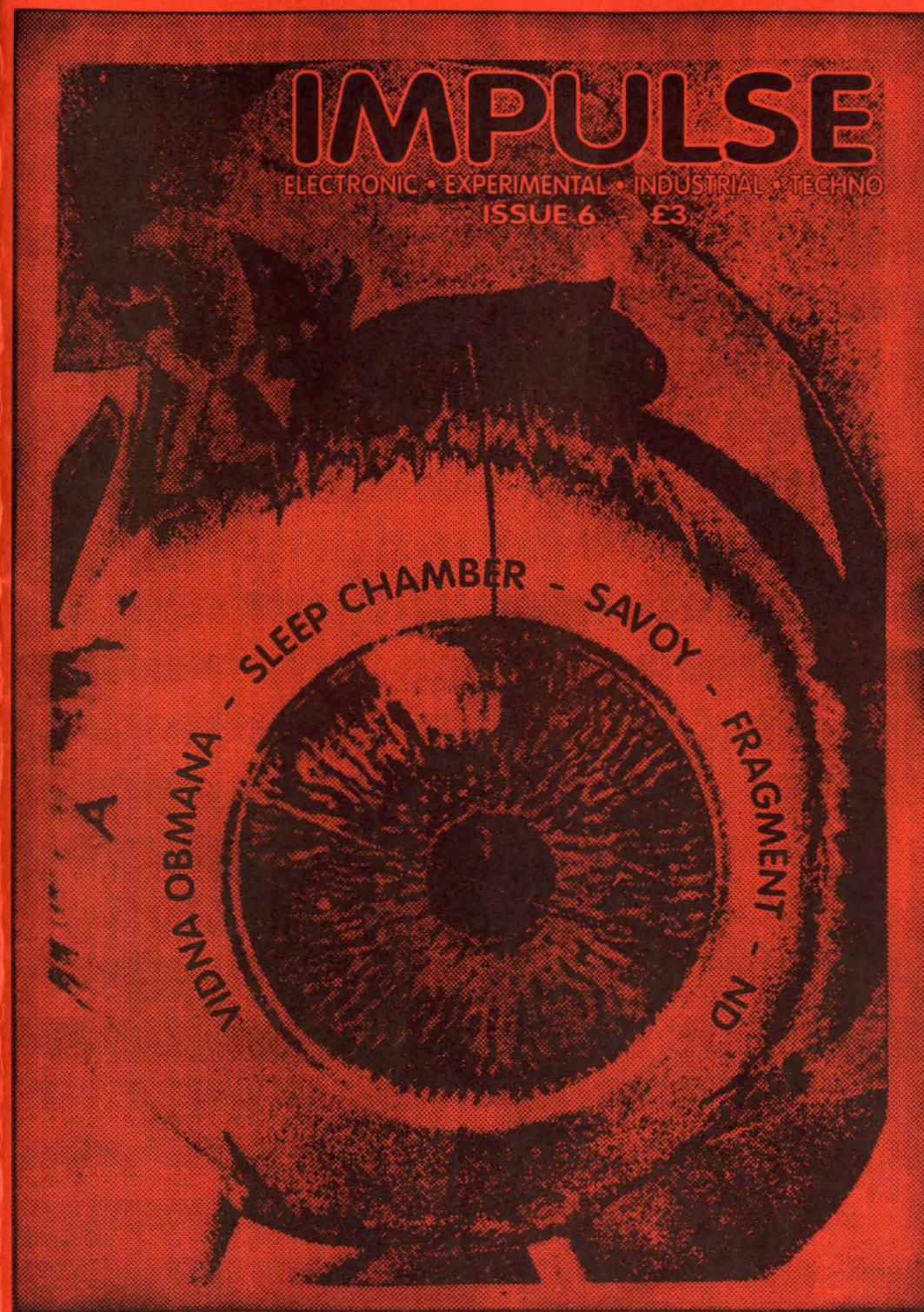
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ISSUE 6 £3



I M P U L S E

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Issue 6 is here at last. I know I say it every time, but every one gets more and more difficult to get together. A house move and major hassles with employers are the main reason for the delay - but expect a similar time-span before the next Impulse.

We've also started a label (hasn't everybody) and the first 2 releases should be available by the time you read this. See our list on page 39 for more details.

We're also toying with the idea of doing a CD compilation with the next issue (a cassette version would also be available - so don't worry!). To do this we would need a lot of help from individuals, bands and labels to support the venture and allow us to sell the mag and CD at a reasonable price (hopefully not much more than we currently charge). Any ideas or suggestions would be gratefully received.

My thanks go to Robert (as always), Phil Taylor, Stephen Pope and Bart for their reviews, Sean Keeble for the cover art, Dave Mitchell for the Savoy article, Mike Butterworth for providing Savoy materials, Clive Richards for Fragment article and musical collage, Bryn Jones for the Muslingauze track, Hex Minora and Thieves Of Impressions for their cassette tracks.

Issue 6 of Impulse is dedicated to the memories of Frank Zappa and Derek Jarman.

NEWZ

All relevant addresses in KONTAKT.

BLAKROUND WREKHORDS is a non-profit cassette label dealing in all kinds of aural strangeness. Their catalogue lists lots of interesting and difficult to obtain tapes including prank phone calls, occult stuff, spoken work, psychedelic and experimental music. Tapes are usually available for exchange - and you can add your own cassette strangeness to their list!

CRANE UP is an exchange-only cassette label. On their list is a huge collection of obscure music by a host of well known and not so well known groups as well as live tapes, interviews and documentary material. Send 'em your old tapes and they'll exchange 'em for new ones! Not many places do that kind of thing these days!

FOURTH DIMENSION have just issued their biggest catalogue yet - with bags of scarce European and US stuff plus the full Fourth Dimension and Dirter releases and T-Shirts.

RRRECORDS latest catalogue is out - loads of American & European releases as well as their own list of products.

RED STREAM - Is a US mail-order catalogue selling all kinds of Industrial, noise and death metal type releases. This is the place for the more obscure US releases - and Red Stream also run their own label releasing 7" singles (Smell & Quim 7" due any time now) and T-shirts.

TOUCH have a new mail-order catalogue out. 32 pages of products on various labels ranging from Artware to Dark Vinyl to Staalplaat to These Records. There's also the usual range of high quality Touch product comprising releases from Hafler Trio, Z'ev, Richard H Kirk, John Duncan and loads more. Stuff is sold at decent prices and reviews of products are included as well. Available direct from Touch (enclose SAE)

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MANY FRAGMENTS MAKE TWO

My name is Clive Richards and I operate the Fragment label. On October the 3rd 1992 I sat down and wrote a letter to Daniel Plunkett at N D Magazine in Austin, Texas. Along with the letter was a review copy of the album 'Thud' by Moist Before Use.

In his reply Daniel thanked me for sending 'Thud' and told me he'd seen Fragment mentioned in various magazines over a period. This he found interesting as Fragment was also the name he used for his cassette and booklet series which he started in 1989, eventually to become 10 volumes.

Daniel mentioned he was curious as to how and why I came to call the label Fragment, he then very briefly outlined how and why he decided on it and I was surprised how similar his reasons were to mine for choosing the word.

What follows is an explanation from Daniel and myself on why and how our organisations got under way, plus our reasons for choosing the word Fragment and what the word means to us.

FRAGMENT 1: Why it came about.

CLIVE: Fragment as a label came about as a result of making fantastic music with people over the years that only got heard by those involved, unless you were lucky or unlucky enough, depending on your point of view, to be at a gig or I played you something - which was usually a rough recording of a rehearsal or gig because at that time we had no access to multitrack recording. I'd played around with a very old tape recorder my mother gave me when I was about 13 or 14, I later acquired what was then called a compact cassette player, and later still an Akai 4000DS that I still have. Anyhow, I got fed up with all the past music not being available and started wondering how to go about releasing any future stuff on my own, bearing in mind I had no money! I figured, even if I only get rid of twenty copies, at least it IS available!!! Then in 1982 I met Phil Harmonix of the then virtually unheard of Legendary Pink Dots.

DANIEL: I was receiving a lot of cassettes through the mail to review for ND, and have been involved with cassette activity since around 1979. ND put out issue 7 as a compilation cassette and through time I realised that I wanted to somehow better document cassette artists that were involved with networking with other composers, musicians etc. The primary focus of the series Fragment has been on solo composers and mostly with people who have put out several tapes. I also wanted to investigate what maybe all these people had in common in the way they worked, temperament etc.

FRAGMENT 2: How it came about.

CLIVE: Inphase were on the verge of releasing the Dots first album, but the band were in a state of disarray, so in the mean time, as Phil and I got on well we assembled a very basic low budget studio in his flat and started recording most weekends, he also introduced me to the underground cassette culture, which was how the Dots started a year or so before. After a few months Phil and Ed reassembled the Dots with a modified line-up. Phil was now bust and I was left for once with music on tape, so I sorted through the tapes, and with help from a friend R&B (Richard Beck) who was involved in some of the sessions and had a mixer, we mastered 'Primeval Waltz'.

DANIEL: The first issue of Fragment consisted of Jeff Greinke (Seattle) and Pierre Perret. I very much enjoyed the work of these artists and they were both invited to take part. A short interview was done with both. Arthur Potter did the illustrations for the cover and booklet. Each issue has the same format: two artists, interview booklet, and about 20 minutes from each artist. The ideas was and well still is, a sort of collaboration, with the sound artists, the visual artist, and ND.

FRAGMENT 3: Why the name Fragment.

CLIVE: It was the first word that came to mind when realising, if I was going to run a label it should have a name that was descriptive of not only the music but also the processes I go through when listening to or making music, whether on my own or with others, plus indicating the way everything is linked like a jigsaw, hence our jigsaw logo. It's obvious to me it had been hovering at the back of my mind for some time waiting to come out, because it felt so right, I then thought, that was too easy, there must be something better! However, the more I thought about it, the more I realised it was perfect, even our catalogue No. prefixes are words that indicate pieces i.e.: Clump for cassettes, Lump for LP's and Clod for CD's.



DANIEL: The word Fragment came to mind as I was thinking about all these people working with sound in the tape networks. So playing with the idea of pieces of tape, pieces of sound, people being scattered around the globe etc. So the idea came to bring these 'fragments' together in a sort of documentation series. Also just a funny play on words as in the middle of Fragment are the words 'rag men'. Sort of like the rag collectors of sound and music.

FRAGMENT 4: What it means.

CLIVE: To me, 'Why' and 'What' are difficult to separate because 'What it means', is 'why' I chose it! But here goes, to me everything is made up of fragments, ideas and inspiration come in bits and grow to a whole, you can hear a fraction of sound that immediately suggests the next sound that suggests the next etc. We learn by fragments of information, you may overhear a word spoken mid-sentence by someone as you walk past and for some reason that triggers off a chain reaction, in general life you subconsciously collect fragments of information for example on a person, you then build up a mental picture of what they are about, the more fragments the bigger the picture, the list goes on. Also for me it very much reflects the way I work a lot of the time, cutting tape into fragments then sticking them back together in a different order, or taking fragments of dialogue off the TV or radio. For example 'All Cut Up (The Dreaming)' from Erick's 'Fuzzyfelt' album is made up of sections taken from Erick's multitrack master tapes, it's a kind of jumbled history of Erick to that point in three minutes or so, but shows the fragments of many pieces of music are also the fragments of a completely different piece, it just has to be composed! The word fragment for me also describes what started out as the underground cassette culture, many fragments around the world that have slowly connected and mutated into what is now a massive network that's been oozing out over the years and becoming more and more part of the independent (and) main stream.

DANIEL: So what it means? Fragment was chosen as a means of explaining the way in which we absorb information, and it is also one of the ways in which we create or build on ideas. There are these fragments, pieces, which seem quite different, not connected, but by putting the parts together the fragments begin to mould a new idea or a form is born which is something totally different. Also to view things and to hear sound in portions, and then from that build upon it and hopefully better understand it. It is a way of exploring a new language.

FRAGMENT 5: Where are we now.

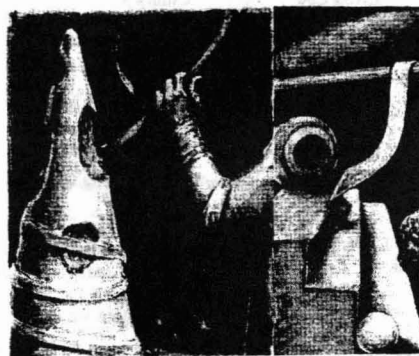
CLIVE: As I've already mentioned, things come in bits and grow to a whole, the growth of the label has been no different. From the early days with Phil and the release of 'Primeval Waltz', I have since met Brian Field, formed and put out stuff by Erick, released Brian's third solo album 'Living Daylight' and re-released his first two albums 'Sun' and 'Paraffebugmite' that were originally on his Roding Recordings label, plus more from Moisten Before Use, the debut album 'Magic from the Attic' by Johann Kloos and one from Erixma and also the Switch Off Option - so true to form Fragment has grown in terms

of people and input, the result being fourteen releases to date. The label is now at a point where the quality of recording has been high enough for some years to switch to a more widely acceptable format, which we did with Erick's vinyl 'Fuzzyfelt' album and most recently their CD album 'Estranged'

DANIEL: To date there have been four issues of Fragment released. There are three others planned. Coming out in September 1993 is Fragment 5 which includes Francisco Lopez (Spain) and Stefano Musso (Italy) with visus's by Serge Segay (Russia). Fragment 6 will be Das and Jupitter-Larsen. Fragment 7 is to be Frans de Waard and Peter Duimelinks, both from Holland.

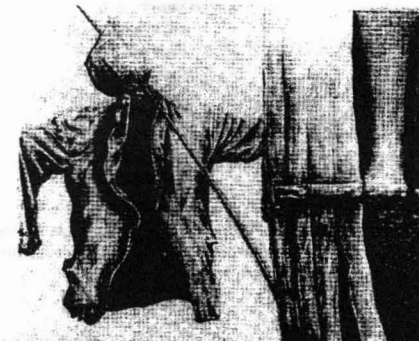
VIDNA OBMANA

PBK



J. GREINKE

PIERRE PERRET



FRAGMENT 3

FRAGMENT 1

FRAGMENT 6: Where to from here.

CLIVE: Well, Erick continue to record and gig whenever possible, in fact we've recently finished a batch of gigs plus a months recording the result of which is around twenty five minutes of songs and music towards the next Erick album plus the bones of a twenty minute piece that may well be part of another Erixma album. We all continue to play and record outside of Erick, for instance there's the recently released 'On' by the Switch Off Option that I was involved with, this is the first of three albums I've mastered from our improvised sessions. Brian has recorded quite a lot of stuff with Rose and Bernard in Norfolk as well as nurturing ideas for his next solo album, Johann was playing with the Willy Brandt Co-Operative which was a band he got together just for fun plus of course he's constantly writing new stuff and recording when he gets the chance. Brian and I have recently finished four tracks for another Erixma album and I'm always in the middle of recording stuff most of which comes out under Moisten Before Use. A few months back I sent around forty minutes of percussion backing tracks to Sandy of the Belgian band Hybrids and he tells me the finished product(s) will be out on CD around Spring 94, so as more fragments come along, so the jigsaw grows bigger. It's very organic, and of course any new people I meet and work with quite often get to know the rest and vice-versa so new alliances may form. Who knows where from here, we continue to make music because that's what we do, and if interest continues to grow at the rate it has been over the past couple of years, I can see only positive things happening, like this connection with Daniel, a fragment of luck!

DANIEL: The goal is to go up to at least Fragment 10 and at that time the series might be stopped. So at the end a sort of encyclopaedia of solo cassette artists. A series that will begin to take its place is to be titled 'Reference' which the first release will be by Polish artist Mirosław Rajkowski. This series is planned to be sketch books of sound, audio works etc. The forum will be more open, where Fragment was more focused on solo cassette artists. With 'Reference' we hope to put out audio work of a wide variety of new ideas, works etc. So to briefly summarise our activities. ND is the magazine and umbrella for all the activities. Fragment is a cassette series that focuses and documents solo cassette/audio artists. ND has also put out three CD's (PBK, Vidna Obmana, John Watermann), all under the label of ND. 'Reference' will be the cassette series which will allow us to put out a wide variety of sound works. Then there is also NoD which is a series of 7" which contain mostly group work, and perhaps music more on the poppy side of things. The first two 7" have been by Blue Star (Holland) and Trespassers W (Holland) with the third planned to be by Left Hand Right Hand. All of the mentioned series and mediums give us the freedom to document audio and visual activity that we feel is interesting.

SLEEP CHAMBER

FRAGMENT UK OUTPUT

ARTIST	TITLE	FORMAT	CAT NO
Moisten Before Use	Primeval Waltz	CASS C45	Clump 1
Moisten Before Use	React On Impulse	CASS C64	Clump 2
Assorted Artists	Time and Time Again	CASS C98	Clump 3
Moisten Before Use	Still No Reply	CASS C55	Clump 4
Erick	?	CASS C30	Clump 5
Brian Field	Sun	CASS C45	Clump 6
Brian Field	Parafleabugmite	CASS C48	Clump 7
Erick	Fuzzlyfelt	VINYL	Lump 8
Brian Field	Living Daylight	CASS C72	Clump 9
Johann Kloos	Magic from the Attic	CASS C64	Clump 10
Moisten Before Use	Thud	CASS C50	Clump 11
Erixma	Lovebomb	CASS C50	Clump 12
Switch Off Option	On	CASS C62	Clump 13
Erick	Estranged	CD	Clod 14

DISTRIBUTION: Black Widow / Cargo / Interlais / Semaphore / TWK.
We also operate a world-wide mail-order service direct from Fragment.

ND OUTPUT

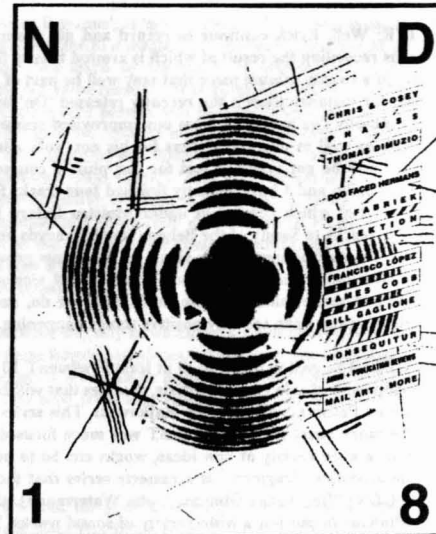
MAGAZINES (ND is now published twice a year)
ND 1 - 17 (so far)
ND 7 was a cassette compilation and ND 11 was a video compilation,
Planned - ND 18 (Just released!)

CASSETTES
ND 7 - a compilation
A/a - ND - A collaboration between ND and A/a
FragmenT 1 - Jeff Grekinke / Pierre Perret
FragmenT 2 - Agog / Zan Hoffman
FragmenT 3 - PBK / Vidna Obmana
FragmenT 4 - Chop Shop / Ken Montgomery
FragmenT 5 - Francisco Lopez / Stefano Musso
Planned - FragmenT 6, FragmenT 7
Planned - Reference Series (Miroslaw Rajkowski, Co Caspar, etc.)

CD
PBK - "Macrophage / The Toil and The Reap" NDCD01
Vidna Obmana - "ending mirage" NDCD02
John Watermann - "Calcutta Gas Chamber" NDCD03
Planned - new PBK, Vidna Obmana re-issues and other surprises.

VINYL
Blue Star - "Sometimes" 7" EP (NoD01)
Trespassers W - "Boekkler, back" EP (NoD02)
Planned - Left Hand Right Hand 7"

VIDEO
ND 11 - compilation of video and film works
Planned: Byron Black video works.



Since the early 80's, John Zewizz' Boston based SLEEP CHAMBER have built up a strong following throughout the industrial and experimental scene. Their recorded output consists of a mixture of ritualistic/atmospheric music, and more structured electronic songs. Their strong interest in subjects such as Sex and Magick have brought them infamy - as well as a band of loyal world-wide followers.

This interview was conducted through the post by Mark. The questions were sent over and John recorded his spoken replies on cassette.

I: In the early days how much were you influenced by the work of the Temple Of Psychick Youth?

JZ: I'd have to say that in the early days, we were friends with Gen and John Gosling and a few other Psychic TV people. We weren't as influenced as much as I would have to say associated with them. We were friends and never really musically collaborated - Gen had his thing and I had mine. I don't see that much influence - a lot of people accuse us of being Psychic TV rip-offs but if you listen closely to both bands you'll notice a very big difference. We're not really like Psychic TV at all. I think maybe the philosophies are similar, but that's it.

I: Do you have any contact with them today?

JZ: Well, we've had Fred Gianelli (their guitar player) do our sound at a number of live shows, and he hangs out with us - but that's about it. If Gen comes to town, sometimes we see him, sometimes we don't. Basically we're just associates. We see each other when we do - it's no big long friendship deal or anything.

I: If there was a Sleep Chamber philosophy, what would it be?

JZ: Obviously a lot of my philosophy is sexual, but it's a personal sexual. I'm not advocating it or promoting it for followers or anything like that. Most of the philosophy would have to be individualistic. I believe in being an individual, whether it's sexual or otherwise. I see my sexual philosophy being very private and personal to me and even though I project a lot of sexual imagery, it's still projecting or reflecting my concept of what I'm singing about, or what the concept of the track or the song might be. It's more of an outlet for my emotions or my expressions to be sexual in Sleep Chamber. But it's not a movement, it's not a fad. I'm not really interested in sexual piercing, tattoos, industrial etc. I'm not interested in any of those fads or concepts. To me, I don't have to advocate that stuff to be cool. I can be cool without going to a bar that's a piercing bar or a tattoo bar or a sex bar. I have enough of a fun time without having to be in a group or to be in a movement or gather together with others to make what I'm saying stronger - I don't have to do that. I'm not interested in doing that.

I: You seem to have a very flexible line-up. How many people have played with Sleep Chamber over the years and who is involved at the moment?

JZ: The line up changes all the time. This is basically to keep it from becoming stagnant, to keep changing the sound, and as I need more technical types of musicians I bring them into the band. The current line-up now is Andrew Wolf, Ashley Swanson, Craig Wein and Jay Keegan. We have drums, guitar, computer, percussion and sometimes bass. The band members are also pretty flexible, a couple of them go back and forth to different instruments.

I: Each release tends to fall into either the 'ritualistic' sounding bracket or more rhythmic structured albums. Do you think it's important for Sleep Chamber not to be labelled as just one sort of group?

JZ: Yes. I think it's important for Sleep Chamber not to fit into a typical category. I mean people are gonna label you anyway and there's nothing you can do. We do the ritualistic type of music because I like that type of music, and we do the more rhythmic type pulse-beat with drums and guitars because I like that type of music too. I don't like 'industrial' music or just classical music or just jazz or just rock'n'roll - I just like musical pieces more than 'types' of music. I lot of people like to say 'I like industrial music' and they like all the industrial bands because they fit into one category. I just like music in

general and I don't like to have Sleep Chamber generalised as being dark, Satanistic music or dance music or industrial. They can call them those titles but I like to be pretty flexible with the types of music that I do record. Whatever strikes my fancy at the time is the type of music we'll do or the type of track we'll do.

I: The album 'Sex Magick Ritual' is one of the scariest pieces of music I've ever heard. Can you give us some background to this album - and how you feel about it now several years after it's original release.

JZ: Well, I'm not a Crowleyite by any means, I'm not a Crowley fanatic. I've read Aleister Crowley and I don't have anything bad to say about him - but I'm not a fanatic like a lot of other people seem to be. Around the time of 'Sex Magick Ritual' I was reading a lot of Crowley, and a few people in the band were also reading Crowley, and it just seemed to be somewhat of an influence at that time, like 'The Vision & Voice' and 'Weapons Ov Magick' and stuff like that. It was just a time period that we were going through and investigating our own concepts and interests in that area. As far as how I feel about it several years after it's release. It's been a while since we did it - in a way it stands on it's own as being powerful enough to make a statement, or to have an effect on people or just for people to notice that particular type of music. It's good when you can look back at music that you've released and be able to say "I'm happy with that, I'm satisfied with it, and to this day it's OK" because sometimes you look back on earlier recordings that are released and either you're a little embarrassed or you might say "It's kind of weak here, there's a mistake there, or it's a little sloppy", but that album in particular I don't look back on and find anything really wrong with it. It was a period we were going through and it reflected that.

I: Are there any groups that you feel are following along the same lines as Sleep Chamber?

JZ: I don't follow the music market too much. As far as the Revolting Cocks new song, or the new whatever I don't follow musical trends. If I hear it on the radio or if somebody introduces a cassette to me or plays something for me, that's how I usually find out. I don't listen to the radio stations too much. As far as somebody like us - there's a group called the Genital Torturers from Florida, and they seem to have very much of a Sleep Chamber concept. As a matter of fact Ashley Swanson our guitar player, was at one of their concerts at Boston and he introduced himself as being from Sleep Chamber and they commented that of all the towns they play in, every keeps asking them if they've heard of Sleep Chamber. They seemed to be a little agitated that people keep asking them that question, but I think we're a little bit more popular than them - even though they're on a major label.

I: What would you say to people who think Sleep Chamber's music, lyrics and imagery are offensive?

JZ: I'm not offended that they are offended. They might be more sensitive, or they might find something a bit disturbing or uneasy - but that's OK. I don't have a particular type of ego where I want everybody to like my music. I know there are people who will positively hate it - and there are people who will not understand it and will care less about it and that's OK. That's how the world is. So I can't be too defensive about my own music. I know it's not rock'n'roll, it's not easily categorised into being this or that. So I expect people either to be offended or not interested as much as they are interested too.

I: How important is live work to Sleep Chamber?

JZ: The live work is very important, because we have the Barbichuettes - the girl dancers who come out during each song. When I first introduced the Barbichuettes around 1990 I'd have maybe 4 or 5 different girls, and they'd come out in different particular songs - only a few, maybe they'd come out on 'Kiss The Whip' or 'Mrs Goodbar' or 'Red Panties' and they'd do like a burlesque piece. Now it's graduated into girls in every song in the set - we're currently the highest paid band in Boston - which is pretty good. We have a very erotically burlesque show, where the girls interact with each other or interact with me. It's kinda hard to describe unless you've seen us live or in a video but it causes a certain stir or curiosity and we get very large crowds now. We've toured around, and obviously touring helps promote your product in stores, and if say 500 people come and see you at a show, they might never have heard of you before and decide that they like you - then they'll see your product in the store and they'll buy it. So, obviously, our live shows bring in new listeners and admirers.

I: Have you ever played outside the U.S? Do you have any interest in playing England?

JZ: No. We have not yet. We are trying to set a European tour up for September this year. I would like to play England seeing as I was born there and all my relatives are over there. It would be kind of interesting to play England, just for that reason - if not to play to the audience that we have in England - which isn't very large. We have people who write from England - there might be 10 or 20 people on our mailing list. That doesn't really compare to Holland where we might have 100 people. Still, I like England and I'd like to play there - soon.

I: As well as your own label 'Inner-X', your work has appeared on a great many other labels, most notably RRRRecords, Musica Maxima Magnetica, and Funfundvierzig. Who decides which project comes out on which label and why?

JZ: I basically have about, 80-90 percent say in that. I'm the boss - what I say goes. As much as I hate to say it, it's a dictatorship - but it works. The other 10-20 percent of the time that I don't is if someone has done a lot of the music to it and I've just laid the vocals down - which really hasn't happened. That particular stuff still remains unreleased - because of conflicts and battles about which label it should be released or how much we should get paid. So I prefer to be in total control of the music - that way there's no arguing or bickering, what I say goes, and it works well that way - for me and usually for them too. It's sounds like a power struggle I know but there are less problems and less arguments. When you have three or four people making the decisions there's always a conflict or a debate and that really takes time and energy out of a lot of other things you can be doing. So I'm the boss, I say what goes, and everybody has a good time. There's no time for debating it, arguing about it and I think there's less hard feelings once they accept me as being the person making the decisions. If they accept me for that - they don't have as many hard feelings as they would if we had a debate about where something should be released and three people say here and one person said there, and if it didn't work out that person would have hard feelings.



I: Many people (mostly those who have never heard you) consider Sleep Chamber to be a 'cult' band. How do you feel about this?

JZ: Well in a way I guess we are a cult band seeing that we delve greatly into the occult and sexuality. We don't cater to too many people, whether it's a label or club owner. I mean, I am flexible, I'll be nice and sociable and professional but like anything else, there's a lot of hustlers out there, there's a lot of people who want to make money off you - more than you're gonna get paid. So I do have somewhat of a firm attitude about where we're gonna play, how we're gonna play, how much we're gonna get paid and when people notice you're that particular type of way, they might consider you to be 'cultish' or whatever. People say cult for different reasons, they might say it because they think we worship the devil or something foolish like that. I've said it before - I don't need the devil to blame all the wrong things or bad things I do. If I've done something wrong or bad I've done it - the devil didn't make me do it. In an other way, a cult band like the Grateful Dead - they have a cult following. That's kind of what I've anticipated and was interested in having because if you're a cult band as far as having a cult following - those audiences are usually very supportive of you, they're more personal. They notice for example "This album isn't as good because he was on drugs" or "Maybe this album wasn't too good because they were fighting", they have more of an inner concept of you, and interest other than being a pop-star today and being a has-been tomorrow. So I'd rather be more personal with my audience and people who are interested in Sleep Chamber. It's a little bit more realistic that way, than to just try to be a rock star. I'm not interested in being a rock-star at all.

I: How popular are you in your home-town of Boston?

JZ: Like I said earlier, we're the highest paid band in Boston. It's because we have such a wild live show. We have anywhere between 8-10 girl dancers of which 2 might come out in one song, or in 'Way of the Flesh' all the girls will come out and striptease to it. In 'Red Panties' one girl will come out and do a panty-strip on a chair while I narrate the piece. So no-one is actually doing what we're doing right now which is kind of good for us, and it's unique enough. People consider it an experience because we use different types of incense which I make up at home - usually different mixtures of frankincense, wormwood and hemlock or whatever I can get my hands on at the time. Then I soak them in oils and use them as resin incense. So it's kind of an experience for people to be exposed to smoke, incense, sub-bass, video projections and girls. We tend to be moving a little bit more towards the dance area because I like to see the audience somewhat involved other than just standing and staring at us - which sometimes even when we do the dance music they stand and stare at us but - I like to see the audience a little more enthusiastic and being involved rather than standing there.

I: Why did you create your side project 'Women of the SS' as a separate entity to Sleep Chamber?

JZ: Because I was working at the time with a girl who was interested in doing some exotic type vocals - which was similar to Sleep Chamber spoken word and very sexual. Her concept was a little bit different to mine so I came up with the image and basically she talked sexually - and it started to grow really fast, there seemed to be a demand for that particular type of sexual, mystical image in music. I used different women as vocalists throughout Women of the SS - there's been no steady members - it might be one girl here, someone else there. Mostly just guest appearances by women. Some girls' work is better than others, their accents or projection in the music. On the last CD I tried to pick out the best and most interesting Women of the SS tracks - I went through about 50 or 60 different tracks and pulled those out for the CD. I could have a woman come in and be a guest artist on Sleep Chamber (which I probably will at one point) but I wasn't interested in working with the band on that particular project, I just wanted to do the music myself and be in charge of that, and have the girl be in charge of the vocals. I basically write the words down and then I'll work with the girl and we might take some stuff out, put some stuff in, but basically I'm the writer for the words and music and we utilise the girls voice to bring the sexual aspect into it.

I: Where did the idea to cover 'Justify My Love' come from? Has Madonna or Lenny Kravitz heard it at all?

JZ: When the video for 'Justify My Love' came out there was a small amount of controversy - maybe it was large, I don't remember. It was on the TV and Madonna does this and Madonna does that, so I'd seen the video and noticed her particular style of singing in that song was very similar to my own. I liked the song, I liked the beat of it and I liked the way she sang it. So my next idea was that there would be no problem with me singing that song and it not sounding too different to even Madonna's version. At one point a distributor was contacted by some law firm in New York regarding the single and the video single that we put out. Unfortunately the guy that they talked to was unfamiliar with Sleep Chamber and couldn't provide them with any information, so one of the sales people passed it on to me that he was under the impression it was either Lenny Kravitz or Madonna's lawyer and they were interested in tracking us down for that single and video. I've got my fingers crossed and we haven't heard anything, and it's out of print now so I guess that's it.

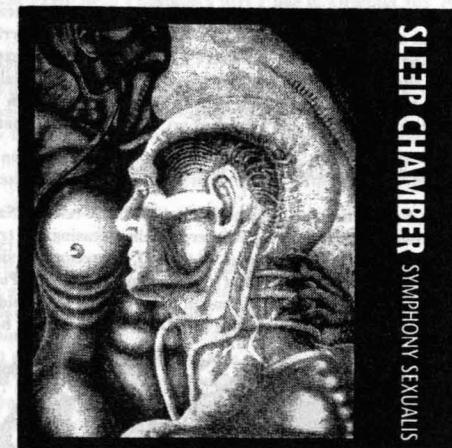
I: In your last newsletter there was a photo of Aerosmith's Joe Perry and Steven Tyler sporting two Sleep Chamber T-shirts. How did this come about?

JZ: Well, Aerosmith are from the Boston area, and we sell a lot of our products like videos and T-shirts in this bondage store in Boston. They are frequent visitors there because they also sell a lot of leather pants and leather jackets and all the bondage crap. So I guess Joe Perry and Steve Tyler went in there at one point and they started buying the Sleep Chamber videos (they bought ALL the Sleep Chamber videos - about 10 of them!) They bought the T-shirts and I don't know if they actually understood that it was a band or what they thought it was - but when I did meet Joe Perry in there one day he said he was interested in seeing us live and knowing more about us because it was an area he wanted to investigate as far as whatever our concept was - whether it was Magick, sexual or whatever. They were interested in having me design an Aerosmith T-shirt for them too - for the 'Pump' album but I don't know if we were in Texas at the time but that deal kinda fell through. I was really busy at the time and couldn't give them the attention that they needed on that particular project. I mean you have to do things like work out a contract and tell them how much money you want, and after a couple of phone calls with their management it just seemed like - I design the concept, and give it to them, and they change it or whatever. So it just didn't seem like a very lucrative deal for me so I passed on it.

I: You have a great interest in saving wild animals and campaigning against the Fur Trade. Why are these causes of interest to you?

JZ: I'm a very compassionate and sensitive person. I believe in protecting innocents, whether it be child or animal. As sexual as I might seem, I do have morals, belief, systems and everything else. I mean, I'm not a totally subversive individual. I'm very opposed to using animals for experimentation or for fashion. I hate to wear leather, but on the other hand I do wear leather and from what I understand most of the leather used for leather jackets, pants or shoes comes from an older animal - as opposed to eating veal or lamb which is a baby animal. I'm compassionate towards all forms of life, and I believe that we should live in some sort of harmony - and not dismiss them as being here for our disposal. I'm very much an advocate of

animal rights, and that animals are life forms and are as important as our own. I really become offended and disturbed when I see things on TV that say "Well, we have to wipe out the deer because the population of them is too big, and their predators are not around anymore" I think controlling populations through destroying with guns or whatever is wrong. The world is overpopulated with humans and there's prisoners that have committed atrocious crimes and their life is considered more important than an animal's and I don't believe in that at all. I think that if we want to be happy we have to respect and appreciate other life forms as much as we want ours to be respected. If there was another dominant species on the Earth, which was treating us cruelly - and we had no rights, we'd think about it a little bit longer I think.



I: You've released a great number of videos, both of live events and specially shot footage to compliment music on a particular album. Where did the interest in video work come from?

JZ: My interest in video became very accelerated after I'd seen the potentials of video. We had a guy who was coming to some of our shows, he worked at a cable station and he was interested in putting us on the show live, then doing some video work with us. He did a lot of videos for the 'Submit To Desire' sessions but he wanted to shy away from the nudity and some of the sexual areas I wanted to go into - so I felt a great deal of limitation there. So it was shortly after 'Submit To Desire' I invested in a pretty good deal of video equipment. I think, other than just projecting soundwise, your ideas, concepts or images it's a lot more powerful visually. When people have heard Sleep Chamber music and then they see the videos they're a lot more interested in us. The combination of both sound and image video-wise is a lot more powerful and it's easier to get your message across.

I: What sorts of images do you use on film?

JZ: Basically, I have to say, 8 out of the 10 Sleep Chamber videos are X rated. They can't be sold to minors because there is a lot of nudity and sexual foreplay. It's all women - there's no men in the videos other than the band members playing instruments or something like that. The women are usually nude or are interacting with other women in all different sorts of ways. I use a lot of mystical or magical images in certain videos, like 'Circle Zero' and 'Satanic Sanction' but I can on occasion bring those images into sort of the dancier stuff or the more rock'n'roll - I hate that word! - stuff.

I: What new projects are going to be available soon?

JZ: I'm always working on a million things. They'll be a CD released in May on Funfundvierzig called 'Sleeping Sickness' and it will contain a mixture of styles on there. There'll be a little burlesque type piece, there'll be some more of the darker side of Sleep Chamber, and maybe a mixture of the mystical and pulse-beat type stuff that will be mixed together. There will

also be a 40 page booklet of live photos consisting entirely of the Barbichuettes - showing them interacting with each other which shows you what the girls actually do live. This CD was planned on being a Barbichuettes CD with interviews with the girls and maybe some live Sleep Chamber cuts but after I exhausted the hours and hours of Sleep Chamber live tracks and the interviews that were done with the girls I wasn't satisfied with the quality of the interviews. Most of them, on radio stations or at clubs, were asking the girls very foolish questions that males are typical of asking women. It just sounded like a Hustler interview - Hustler is an American magazine that's really bad taste - for men who have bad taste in women. I just didn't like the image that was being projected as far as questions they were asking - so I sort of shit-canned that idea and went into the vaults and pulled out a lot of unreleased material, stuff that's been sitting around and newly-finished tracks that were in-between stages. If you wait too long, you can't release it on the new CD because it sounds dated - so these tracks were mainly done last year. We're currently working on an all new CD, which is about 80% done, it's called 'Some Gods Die Young' and it's more dance oriented. I can say dance oriented, the beat is very danceable but when I lay those vocals down, things change - it automatically becomes Sleep Chamber when my vocals go on the songs so It doesn't sound like we're selling out or anything it just sounds danceable with this horrible guy singing We're doing a cover tune of a Rolling Stones song 'Monkey Man', and there'll be some other less sexual and more emotional, maybe romantic or broken heart type songs on there. We're also working on a CD for MMM in Italy which will be another ritualistic, dark, mystical type sound. I've also just finished up a film called 'Shadowplay'. Which is about 2 female bi-sexual ghosts and myself. It's kind of a project that was started and I finished up. That'll be ready soon after I've finished the post-production and editing.

I: Are any of the vinyl LP's going to be released on CD?

JZ: Well, I'm waiting for Luciano Dari at MMM to release 'Satanic Sanction' as a CD, with 2 or 3 bonus tracks that weren't on the album. Funfundvierzig is interested in releasing the track 'Sweet Dreams Sweet' as a single - which is on the video twice, once it appears the same as on the CD, the second version of the track has the Pope singing along with the music. Piet is very interested in releasing that - he's fascinated with the Pope singing with Sleep Chamber - so he wants to release that as a 7". I don't see us releasing too much more on CD of the old vinyl - we've pretty much exhausted that. The latest one was 'Sacred & Surreal' which came out on CD with bonus tracks not on the album.



"GHOST GIRLS" 1 of a series of prints by John Zewizz, 1988.

REVIEWS

70 GWEN PARTY - SEARLE BROTHERS / ROBOT ASSASSIN - 7" - SNAPE

This is one of those groups I've been aware of for years, but never got round to actually hearing! 'The Searle Brothers' is a mutated slice of electronics, samples and guitars - creating a mix between dance music, guitar music and noise. 'Robot Assassin' has a more danceable beat to it - mixed in with more samples and guitar. Too noisy for the dance market and too obscure for the indie market it's difficult to see where 70 Gwen Party fit in - but that's why I like it. Original and worth a listen.

ABRAXAS - HEXE - CASSETTE - ENLIGHTENMENT COMMUNICATIONS

The first in a long line of new British groups reviewed in this issue. 'Hexe' begins with 'Dreams of Dark Waters' a mystical piece with the sounds of dripping taps, thunder and whispered vocals, this then mutates into the next piece, a mixture of heartbeat sounds and atmospherics, which then mutates into the next, and so on. Some pieces are more electronic, others more atmospheric, kind of a cross between early Current 93 and Ordo Equitum Solis. The recording quality is excellent for a cassette release - and the content would easily merit a CD pressing. Overall, an impressive release with mystery, imagination and a wry sense of humour.

ATTRITION - THE HIDDEN AGENDA - CD 46:11 - HYPERIUM

The long awaited new album from Attrition - now signed to Hyperium, shows a definite progression from the last album 'A Tricky Business'. The opening track 'Agenda Station' sets the pace for the rest of the album: catchy keyboard riffs, uplifting percussion, and the excellent vocal contrast between Martin Bowes' deep voice and Julia Waller's almost operatic vocals. All the tracks here have their own merits, some using guitar samples, others with a more orchestral sound. My favourites are 'This Great Design' which starts with simple electronics and vocals before exploding into a mass of bass, percussion and synth. 'Mercy Machine' is one of the more upbeat tracks, with a very European electronic feel. The closing piece 'Storming the Cathedral' is split into three parts. Starting with female vocals only, it develops into an atmospheric synth piece before exploding into heavy drums and bass. A superb finish to an excellent album. Attrition are a group out on their own. Poppy enough for most people to enjoy, but just that little bit experimental to keep them away from massive commercial success. 'The Hidden Agenda' is a triumph.

ATTRITION - LIP SYNC - CDS 20:25 - HYPERIUM

A five track maxi-CD featuring 2 remixes of 'Lip Sync' and a new orchestral mix of 'The Cage' taken from the new album, plus two new songs. 'His Latest Flame' is, you guessed it, a cover of the Elvis song. It's nothing like you'd imagine. A slowish beat mixed with electronics, samples, atmospherics and the deep/operatic vocal mixture. The other new track 'Sister Teresa' is much more upbeat. An excellent introduction to Attrition.

BOURBONESE QUALK - AUTONOMIA - CD 54:16 - PRAXIS

The long awaited new album from Bourbonese Qualk, and the first full length release on respected techno label Praxis. Opening with 'Traffic', a fierce slice of intense techno; this sets the scene for most of the album. Tracks such as 'Qualk' and 'Knee Jerk Reaction' are taken from previous 12" releases, but there's plenty of new stuff to keep you amused. 'Logic Bomb', 'Unknown Track' and 'Escape Velocity' are some of the hardest, fastest techno you're likely to hear, while 'Hello America', '50 Years of Acid' and the Kraftwerk-like 'Interstate' are slower, more trancey pieces. An excellent return to form for Bo Qu and a must for any hard-techno addicts.

BUMHUG - SPOILER - CASSETTE

I like extravagance in my music, just like the Pet Shop Boys 'Go West' and the first two tracks here, orchestral pieces mutilated with shreds of guitar noise combines with the incessant beating on a bass and snare drum and muffled shouting personify this. The other three tracks basically consist of guitar drone or a whirlwind of guitar sounds thrashed out intermittently over some splendid background electronic sounds I condemn to that huge industrial slag heap of O.K.ness. Despite this (and nothing on the second side) I recommend this solid D.I.Y. effort. (Robert)

C.C.C.C. - LOAD SOUNDS DOPA - CD 70:26 - CHARNEL HOUSE / ENDORPHINE FACTORY

This CD contains 2 live performances by the Japanese group C.C.C.C. recorded in the U.S.A. in October 1992. Being Japanese, and the CD being called 'Load Sounds Dopa', I was expecting noise, noise and more noise. And I was right. Grinding white noise of different frequencies are mixed with muffled taped vocals. Occasionally a synthesiser or bass guitar breaks through the wall of noise - but on the whole it's nothing more than white noise. Maybe this'd be more interesting if

you were actually there watching the group - especially as one member of the group is credited as playing electronics and performance. One for noise freaks only.

CABLE REGIME - KILL LIES ALL - CD 41:29 - SENTRAX

New album from ex-Godflesh outfit Cable Regime. Five tracks, the first of which 'The Amy Fisher Hour' is a two minute guitar and drum machine rant - with a vaguely danceable beat. 'King Of Beers' has a much lighter feel, flat drum sounds and guitars, but it lacks depth. The next two tracks are much better 'Righteous Mans End' and 'Surgery' - better drums, hard guitar riffs and distorted vocals. The last piece 'Novocaine Kul' is slower, with dirgy guitars and drums, which eventually disintegrates into a more industrial type piece. As with a lot of guitar noise groups who use drum machines - there's a tendency for them to sound a bit too clean. Maybe a live drummer would spice up the sound a bit...

CACOPHONY 33 - THE DARK E.P. - CASSETTE - PARK HOLME

The first of two new releases from Cacophony 33. This is a re-issue/remix of a cassette originally released in 1984. 'The Dark' opens side one, a simple drum beat and bass guitar mixed with mysterious vocals. Side Two's 'Relapse' is an instrumental with drums, bass and guitar - it's a little dated, but it still stands up today. 'The Seedling' is more rocky, with a solid drum beat and heavy guitars. You can hear the Pink Dots influence (as always) on most of the tracks and at only 50p for the whole cassette you can't afford to miss out.

CACOPHONY 33 - METALLURGI - CASSETTE - PARK HOLME

This is the latest cassette from Kev Kettle. Nine tracks, the first of which 'Fabrication', consists of a clever drum loop and melodic/atmospheric keyboards. 'Fusion' is more drums and guitar based - sounding a little like mid-period Death In June. 'Chill Up (A Rising)', 'Undercut' and 'Overlap' are more electronic based while 'Tungsten Trot' has a slight jazz flavour. 'Inclusion' is the most industrial sounding track on the tape - with brooding atmospheres and harsher electronics. Once again, an excellent and varied cassette from Cacophony 33. Recommended.

CHEMICAL PLANT - CAVEAT EMPTOR - CD 64:20 - DOR

First full length CD release from Chemical Plant. Opening with the percussive 'Eighth Commandment', the CD moves through many different areas of sound. From the song based 'Stripmining' and 'Steelsprung' to the more electronic title track and 'Spark', to the metal bashing and noise loops of 'Excitation', 'Slave To Your Greed' and 'Trapped'. The final track 'Omerta', is 12 minutes of atmospheric sounds and ear piercing metal bashing noise. One of the more original noise albums to come from the UK in a long time!

COIL - BLUE - 7"

Smell that hint of rare vinyl again, in fact blue vinyl! Only 1023 copies pressed, but this is no excuse for it's outrageous £4 (or so) price tag, no excuse at all. Both tracks are themes for Derek Jarman's film 'Blue', one has an early 80's disco feel with synth interludes to it, while the other is more 70's disco beat. I mean they both sound good, but they are just not long enough, a 12" or mini-LP would have been much more in order. This is much better than their recent dance beat diversions and gives me hope in Coil again. Much more like it. (Robert)

COIL - IS SUICIDE A SOLUTION / AIRBOURNE BELLS - 7" - CLAWFIST

Urgh! I hate the taste of humble pie but that's what I'm having to eat here. Those nice CLAWFIST people release a limited two track 7" by Coil I really, really like, but unbeknown to me I'm told that one of the tracks is remixed off the 'Stolen & Contaminated' CD which I slagged off something bad last issue. 'Is Suicide A Solution?', the track in question is just great and features a background of unnerving swirling rhythmic waves of sound, over which a phone call from a man can be heard who is talking about the suicide of a friend. Heavy stuff but well enjoyable, worth your pennies alone as the other side is disposable. I hate Mark for being right most of the time and I hate the taste of humble pie. Buy if you haven't already as there won't be any second chance. (Robert)

CONTRASTATE - i - CD 51:51 - FUNCTIONAL

At last! I've been waiting to hear this group for years and have never got round to it. This is a re-issue of a cassette originally released on Direction Music which has been remastered for CD with extra tracks. 'I Just Am' is a 16 minute electronic journey with loops, chants, bird songs and some wonderful sounds. 'Invocation to the Rite of Birth' uses gong sounds and chants with the electronics to create a magickal atmosphere, while the actual 'Rite of Birth' is solely a vocal chant. 'October Dawn' uses delay and reverb effects on plucked strings and the excellent 'Locked Inside a Dying Horse' has a strange dreamlike quality. I'm pleased I've caught up with Contrastate. A highly enjoyable electronic voyage.

CONVENIENS - AT - CD - CONVENIENS

Is the name of the group Conveniens or AT? Only with the final track, 'Interview', do we find out, as the inner sleeve provides no information. Not a good beginning. But do we care after listening to this? A mixed bag of prog-rock, sort of electro-pop, zydeco (!!!) and jazz, all with ridiculous titles (e.g. Diyddiyy, Amityrilelvis, Egartibra). I liked the jazz stuff, which was in the avant-garde mould, but this was irrelevant after suffering the other junk. (Phil Taylor)

COSMONAUTS HAIL SATAN - HELLRAISER - 7" - FOURTH DIMENSION

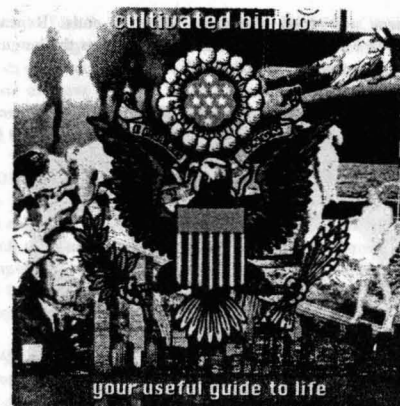
From one of the most interesting band names I've heard in a long time, comes one of the more interesting 7"s I've heard in a long time. Inspired by the unreleased soundtrack recorded by Coil, Cosmonauts Hail Satan have recorded their own interpretation of the Hellraiser themes. Repetitive clanging, loops and guitar noise might not sound too gripping - but it's done so well you can't really fault it. Wonderful stuff.

CULTIVATED BIMBO - YOUR USEFUL GUIDE TO LIFE - CD 55:36 - ENERGY RECORDS

Cultivated Bimbo are one of those European groups I always hear about - but never hear. They've been compared in the past to Consolidated and Nine Inch Nails - and by the music on this CD - I'd agree with them. 22 tracks, 9 of them are 'fillers' like you find on Consolidated albums - spoken word or short musical interludes. Of the proper tracks, my pick of the bunch are '98.6 and rising' and 'What's on my mind' which give Consolidated a real run for their money and the NIN sounding 'Private Room'. Other gems are 'Booster' and the guitar-orientated 'Kim Champaign'. Wonderful stuff. Anyone into Consolidated, Meat Beat etc will love this - I guarantee it!

CURRENT 93 - NODDY - COMIC & CD - WORLD SERPENT

Hit me! Did I really pay nearly £9 for this comic and 10 minute CD? You all know in the past I've had the utmost respect where Current 93 reviews are concerned, but it has to be said this is a f...ing rip off!! I'd been so excited when I first learned of this project, now I'm so so disappointed. The comic book, with print too dark, and a story not long enough, could easily have been much better (great cover though) but this doesn't compare in badness at all to the CD. Two poor knockabout tracks, the last one including a silly rendition of the Noddy theme. I know we shouldn't take ourselves too seriously all the time, but this is totally out of order. AVOID! At £9 a time I think the joke has been on us fools! (Robert)



Dr NUMA - SOLO WORKS - CASSETTE - NEGATIVE EMISSION

First play, I really enjoyed this tape of electronic-based wizardry. Second play, only a few tracks stood out notably 'Spirit of the Bomb (part 1)' up tempo manic strangeness with some great, tuneful electronic beats, 'Story of the Moon' very reminiscent of mid-period DJJ, and 'Pale Port', a simple electronic beat overwashed with the sound of seagulls and crashing waves which gets better as the track goes on. Third play, I thoroughly enjoyed the whole tape. And while a bit so-so in places, this is worth investigating. But who is Dr Numa? And do you think I should listen to it a fourth time just in case my mood and my view of this changes? Plus you'll have fun with the cassette box, believe me! (Robert)

DEUX PINGOUINS - LE BRUIT DU FOND - CD 55:07 - Le ZEBRA / FRONT DE L'EST

Deux Pingouins is an offshoot of French avant-garde group D.D.A.A. (so I'm told). I've never been a great fan of D.D.A.A. so was ready to get stuck into this! The CD is roughly split into five 11 minute pieces. The instrumentation used includes guitar, clavier, violin and percussion. The first couple of pieces (I won't print the names as they're very long and in French) are reminiscent of Asmus Tietchens' more ambient work. The final three pieces reminded me of early Current 93, with repressive atmospheres and chanting vocals. To my surprise, I really enjoyed this - well worth a listen.

DIME - DNJ UNREACHABLE SOUL / THIRTY - 7" - VIOLET GLASS ORACLE

Another new American label. 'DNJ UNREACHABLE SOUL' opens with snatches of old 1940's style music which then mutates into a simple electronic tune with spoken samples. 'Thirty' follows a similar pattern, electronics and samples. What's

interesting about it is although they don't use normal song structures, it does have a certain song like quality to it. Strange, but very interesting.

DuPONT - BLACK MAN'S GOD WHITE MANS SOUL BROTHER - 7" - VIOLET GLASS ORACLE

This single, though only released this year, was recorded in 1991. The sound on this single is different to that of the Dime 7", the sound here is primarily guitar based, with a drum machine providing percussion and electronics washing over the top. It's all fairly difficult to describe, the actual recording quality doesn't sound up to much - which is why it's difficult to actually hear clearly what's going on. I'd much rather hear recent, better recorded material, than what sounds like a 2 year old demo.

factor X - BELIEVE IN MY [TRUE] FAITH - CASS - PERSONAL SOUNDTRACKS

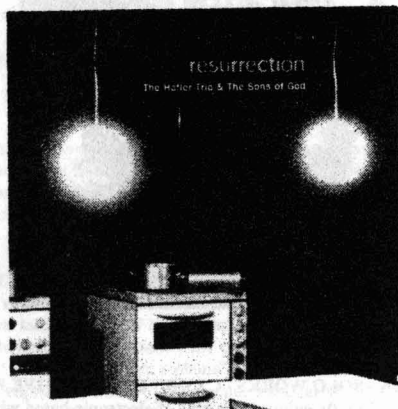
What can I say about this tape, which is positive - nothing. The repetitiveness of it proved a big turn-off. It is more an exercise in technique than listenable music. Directionless and egocentric. Every track features a loop, then there are cut-up voices, tape manipulations, distorted sounds etc. It irritated me beyond belief by it's tediousness. The last track is called 'Am I Happy' - need I reply? (Phil Taylor)

FAT HACKER / CANDIRU - SPLIT 7" - RED STREAM

First vinyl release from a new American label Red Stream. Candiru's side contains 'Plugged In', an electronic sound collage, and 'Propulsion' a grindy guitar/drums track with Swans-like vocals and thrash metal-like tempo. Fat Hacker's 'Skin Me' is a strange mixture of avant-electronic-rock which mutates into a chunky slice of thrash metal. 'Burn, Scrap Metal' is more free-form, still with guitar drums and vocals. On sexy purple vinyl. A solid first release.

LUC FERRARI - UNHEIMLICH SCHON - MCD - METAMKINE

Hey, it's one of those cute and cuddly 3" CD's! And that's where any good sentiment about it ends. Repeated hushed/distorted female vocals is all we virtually get for 15 minutes. It didn't do anything for me at all. Perhaps the language barrier is the problem or I didn't get the concept. For those with more money than sense. (Robert)



FINAL - ONE - CD 79:58 - SENTRAX

This is probably the longest CD I've ever seen! This is a CD of pieces recorded by Justin Broadrick of Godflesh fame over the past few years. Those expecting guitar noise or Godflesh-like music is in for a shock. The pieces of music here definitely fall into the experimental/electronic category. 'Fall' and 'Awake But Numb' use ambient electronic loops to create meandering atmospheric music, as does the 23 minute soundscape 'Light Underground/Dark Overground'. 'Despotic' is a brooding piece, with cello over a background of plucked string sounds. My favourite piece, 'Death/Love Dealer' is the most musical/soundtrack sounding piece on the CD, with synths taking the lead over a background of electronics and cello. The last piece, the 21 minute '1983 - 1987' is a collection of pieces recorded between that period. It contains a much harsher electronic sound than the other tracks, in places, it's reminiscent of early TG. 'One' shows another side of one of the UK's premier noise-makers.

THE GEROGERIGEGE - SINGLES 1985-1993 - CD 50:03 - WORK IN PROGRESS

With a cover that would probably better suit a 60's garage band, this is a compilation of rare and unreleased tracks from one of Japan's best known noise bands. 1988's 'B-Men No Saisho No Kyoku' features a female voice over what sounds like someone wanking off! 'Senzuri Twilight' has more male groans over a Spanish guitar, drums & a trumpet tune. 'Ai-Jin' has a

tacky tune, with extra vocals and noise laid over the top - It was originally pressed on 2000 flexi-discs which were burned (all 2000 of them!) live at a Gerogerigegege performance! There are also a few noisy pieces, 'Stairway to Promotion' and 'Bachelorhood Live A Tenement House' use noise and cut ups of flexi-discs. This CD shows Gerogerigegege to have more imagination than a lot of Japanese noise groups - and I like that!

HAFLER TRIO - FOUR WAYS OF SAYING FIVE - CD 68:00 - GREY AREA / TOUCH

Four Ways Of Saying Five comprises 'Three Ways Of Saying Two' an LP of Hafler Trio lectures, and 'The Butchers Block', a collage of music taken from Hafler Trio live performances. 'Three Ways Of Saying Two' is an interesting piece. As well as the spoken word, films were shown and sounds were played while the lectures took place - these can also be heard clearly on the CD (you can even hear the clicking of the film-projector). The contents of the lectures is just what you would expect from the Hafler Trio - so don't ask me to explain it. 'The Butchers Block' contains 20 minutes of live material recorded between 1986-1992. The difference between this and much of Hafler Trio's clean sounding studio work, is that it has a much more 'dirty' sound to it - the music itself varies from electronic tones and sounds to percussive pieces. A worthwhile package, although I would have liked reprints from the booklet which came with the original LP.

HAFLER TRIO AND THE SONS OF GOD - RESURRECTION - CD - TOUCH

The inner sleeve states that this is a "Piece for two actors, six cooks, crockery, six baths, live mixing via two PA systems (one stereo, one six-way surround), slides and audience". First of all, can this visual/aural work be truly appreciated in the 'home' environment, being dislocated from it's proper setting? When music is as good as this, it doesn't matter. There is a persistent ambient background noise punctuated by various kinds of sounds - scraping, clanking, rattling, banging - together with swirling electronics and hardbeat rhythms. In fact the canvas is immense. A massive, multi-layered sound sculpture, which I feel can be defined as a work of art. I only wish I had been there to experience this superb live event. (Phil Taylor)

THE HATERS - BUILDING EMPTY HOLES - CASS - OLD EUROPA CAFE

Just one long track featured on this cassette release by The Haters. What I would describe as ambient industrial. There are harsh electronics, underlaid with a kind of Gamelan percussive piece. The repetitive nature of the work made me think of the music of Steve Reich. The construction has an almost primitive rhythmic intensity. But the great pity is that the quality of recording is poor, with a wholly left channel bias. The Haters have something new to offer to the industrial music landscape, and this is an excellent manifestation of that. (Phil Taylor)

HIDEGRONCS - A KEP / THE PICTURE - CASS

The next instalment from this Hungarian 'group' is a 60 minute tape divided into 4 roughly equal movements. And like their last release all sounds are generated solely on the bass guitar and samplers. Movement V, somewhat ambient sounding, very much sounds like the singing of whales. Movement VI is a non-entity, Movement VII, a touch noisier sees the background samples making much of an appearance, becoming even noisier in Movement VIII but still maintaining an overall ambient feel to the picture. This gradually increases to a crescendo a la NON and then stops. A touch dull really. Sadly not as varied, noisy or enjoyable as their previous release. Sorry lads. (Robert)

IANSEFERA - LIFE IS A PORRIDGE - CASSETTE

Wrong fanzine time! The great cover and inlay doesn't compensate for the generally poor sounding numbers within. Which is a shame as I really wanted to like this, though the first two numbers do have a certain bite and sombre appeal, 'Terrible Day' especially. With time, and a bit more guitar in the mix, who knows? I must also make mention of the good sentiments/lyrics and can anybody tell me what 'Life is a Porridge' means? If I like porridge myself, do I therefore like life? (Robert)

IN GOWAN RING - LOVE CHARMS PARTS II and III - CASSETTE

By far the best thing so far this issue. Hmm, how to describe it? Picture yourself at one of those medieval banquets and this would be the kind of music you'd hear. Comparisons to Incredible String Band (when they were great) would give you a clue to their sound and even to some of the lyrical content. I love this, and it's a great surprise to find groups like this about. I want more. This should have come out on vinyl. Someone please take notice of this request. Nice package and a nice price to boot. BUY! BUY! BUY! to make your miserable lives complete. (Robert)

INTERLECT 3000 - VOLCANO - 12" - DETOUR RECORDS

Debut 12" on their own label from the band featured extensively in the magazine Future Music (but don't let that put you off). Three tracks of some of the best acid-techno I've heard in many a moon. 'Volcano' has a raspy bass, an infectious beat and some wonderful bleeps. 'Can't Take It' is more housey, while 'Cmon Baby' is the more trancey of the three. A superb debut - search out a copy of this, you won't regret it!

HENRY KAISER - THE FIVE HEAVENLY TRUTHS - CD

In the notes to be found in this CD is the line 'Music isn't about notes, it's about feeling, improvise' and that nicely sums up the improvised guitar playing the lasts for this CD's 77 long and painful minutes. Henry Kaiser, who I'm sure I've heard of before, may be at the forefront in the field of guitar improvisation, but this really is utter bollocks, I hated it. Perhaps it was

sent to the wrong fanzine, i don't know. But the CD does boast the best cover for 1993, check it out in your local 'good' store, you won't believe it. I still can't. (Robert)

KINGDOM SCUM - GOLDEN ASSHOLE LEGACY - LP - EERIE MATERIALS / STAALPLAAT

Strange LP from the States. The cover features a pretty holographic type background. The LP contains 15 tracks of American weirdness. 'Rearrange Your Faith' sounds like Pop Will Eat Itself recorded in the toilet. 'Claw' features vocals, bass and drums kept together in a loose song structure. 'Holy Jihad, Batman!' is a dance/punk crossover while 'Bring The Toys' is a rap track (a piss take of Public Enemy?). Other tracks contains loops, clever cut-ups and more strange songs. Overall, the LP has a similar feeling to the residents first LP - only using more modern instruments. It still sounds like it was recorded on wax cylinder though! Residents fans should love it!

KLANKKRIEG - KLANKKRIEG - CD - FUNFUNDVIERZIG

The band name of this German duo, Felix North and Tim Buhre means 'War Sound', which goes some way to describe their various sound processings. The music is a series of exhilarating atmospheric electronics, ideal horror soundtrack material. At times sombre and brooding, then dramatic and magisterial. I was impressed by the music's vividness in conjuring up images of death and destruction (reminiscent of Apocalypse Now), as well as the dawning of time and primordial life. A rich, invigorating, most impressive example of post-industrial music. (Phil Taylor)

PAUL LEMOS & JOE PAPA - MUSIC FOR STOLEN ICONS II - CD 47:13 - ARTWARE

Having heard quite a few other Paul Lemos/Controlled Bleeding recordings - I was wondering if this CD was going to be noise based, or more musical a la 'Golgotha'. Well, by the first track I was hooked. 'The Dormant Earth' sounds like a more electronic Dead Can Dance, with a guitar. 'The Drowning Part 2' has a slightly ethnic feel, 'Eulogy', is a sombre piece, with organ, piano and violin sounds and haunting vocals. The only exception here is 'Tormentors Song', a harsh noise piece more suited to an early Controlled Bleeding album. I enjoyed this album immensely. It could almost be a 'rock opera', but don't let that put you off. Highly recommended.

LEWD - RIVET - CD - CHARNEL HOUSE

Can you imagine a much harder, harsher sounding Sonic Youth on acid? Nor could I until I played this. Besides many of the tracks being drawn out, that's all I can really say. Definitely for those who adore their guitars thrashing and swirling about in a disjointed manner. On Nux and with thanx to K.K.Null do I still have to go on? (Robert)

MEAT MACHINE - SLUG - LP/CD - PANDEMONIUM

After the excellent 'Charles Manson' 12", this is a little disappointing. The opening 'Chemical Casualty' has Whitehouse type vocals - but it only lasts 50 seconds. 'Slug Ugly', 'Mirror Void' and a few other tracks sound like a distorted Ministry. The more interesting tracks are the more dancey pieces, 'What's Yours' and 'Talking To Blind Mountains' being the best tracks. I suppose it's my fault for assuming the album would be like the 12". One for fans of NIN and Ministry.

MERZBOW / KAPOTTE MUZIEK - CONTINUUM - LP - CHEESES INTERNATIONAL

Heavy duty noise collaboration between Merzbow's Masami Akita and Kapotte Muziek's Frans De Waard. It evolved from a recording of a Merzbow concert in 1989. The tape was given to Kapotte Muziek to be transformed and re-worked. It was then sent to the other party to be worked on again. The LP contains 2 versions of the piece. Side One is a mix of distorted and harsh sound. In places it forms small collages and loops, in others it's just continual noise. Side Two is a little less noise orientated, with a more musique concrete sound. Noise addicts will love it, and it's on vinyl too!!

THE MOTH - FERMENTATION AND DECAY OF SOUND - CASSETTE

Another cassette of musical/verbal ramblings from Britain's best unknown nutter. 90 minutes of casio keyboards, guitars and irritatingly spoken vocals. As i've said before, everyone should own a tape of this - you won't believe your ears!

MULTICIDE - PATHOGENESIS - CD 72:43 - SENTRAX

Debut CD from John Overall's Multicide. This 6 track CD covers a variety of styles, the opening 'Zero Element' mixes atmospheric samples with ethnic percussion to create a Muslimgauze sounding piece. 'Pathogenesis' uses simple drums and bass mixed with vocal samples, guitar and noise while 'Punishing The Atoms', the 19 minute 'Ashy Drifts of Insect Corpses' and the 15 minute '5-HT' are more soundtrack like, using swirling sounds, brooding atmospherics and vocals samples - more in the style of Pessary. A varied and rewarding listen.

MUSLIMGAUZE - BETRAYAL - CD 76:19 - STAALPLAAT

One of the many new Muslimgauze CD's to be released over the last few months. This CD shows a new direction once again. Whereas 'Zul'm' was a mixture of half electronics and half Arabic/Indian percussion - this CD sees Muslimgauze going almost all electronic. Subtle electronic rhythms mix with hypnotic synth loops and spoken samples. The other difference between this and 'Zul'm' is that many of the tracks here have a very similar sound. The same drum sounds are used throughout the CD and the keyboard sounds used are very similar too. This could lead to boredom after a couple of listens or

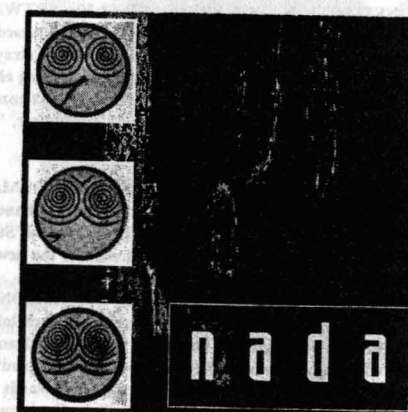
could increase the album's atmosphere when listened to as a whole. In all, a much lighter offering from Muslimgauze but one well worth a listen.

TERENCE McKENNA with ZUVUYA - DREAM MATRIX TELEMETRY - CD 53:53 - DELERIUM

Fresh from his chart success with The Shamen. Psychedelic guru Terence McKenna has joined forces with Zuvuya - who have had their own success in the past with groups like Webcore and Lights In A Fat City. 'DMT' contains one long 53 minute long piece with McKenna's spoken word vocals mixed over Zuvuya's ambient electronics. The music itself starts off almost new age - with dreamy keyboards and ambience, evolving into a more strange atmosphere towards the middle and end with the use of hypnotic electronics and percussion. Best listened to in one go - this is an original and worthwhile CD.

NADA - AWKWARD Y BORRACHO CORE DEL TODO - CD 59:36 - / CHARNEL HOUSE

Nada is a project comprising Robert M Riddle IV and Mason Jones of Charnel House records. This is one of the more interesting and original releases this issue. Opening with the Coil/Laibach inspired 'Apopolysp' the CD continues with a range of different sounding pieces. 'Xlr Flood OD' is slightly poppy, with Nine Inch Nails style distorted vocals, while 'Ignatio Chloride The Balding' has a Residents type feel to it. One of the best things about this is the groups ability to distort and change a normal song structure into something new: 'Falling In love', 'Excruciate' and 'Zoviet Amerikkka' all have a standard song structure, but it's sufficiently altered to make these pieces something different from the norm. A fresh and entertaining release. If this review has made any sense to you at all then you'll probably love this CD.



MICHAEL NEIL - GOODBYE TO THE GREENLANDS - CD - ELECTRONICAL DREAMS

Don't let the words on the inner sleeve put you off, "This work is dedicated to my saviour Jesus Christ and His Creation the Earth". The music can be appreciated regardless of any Christian beliefs. Waves of beautiful celestial synth, constantly ebbing and flowing. For someone like myself, who has no religious convictions, Michael Neil's music touches you spiritually. There is a sense of the purification of both mind and body when you listen to such emotional, heartfelt and touching music. Words are trivial when you experience something as precious as this. Forgive my hyperbole, but seldom am I moved so much, in such a spiritual way by electronic music. (Phil Taylor)

NOISE MEISTER - THE PETERSON MIXES - CASSETTE

It's always bad news to judge a release by its packaging but I was in serious danger of doing this with this tape. If you decide to go past the very naff cover bearing a picture of Alex from Clockwork Orange and the burned and scratched cassette box, you will find some pretty reasonable tracks ranging from cut-up hip-hop style drums to tape manipulation to more ambient pieces. Nothing new, but all right all the same. The whole thing is quite humorous which made listening a whole lot more enjoyable, which means the packaging is forgivable. The Peterson Mixes are for trade or \$4 from the address in the back. (Bart)

KK NULL - HEAVY WATER - 7" - FOURTH DIMENSION

Over the past couple of issues of Impulse I've listened to a lot of KK Null stuff, and to be honest I haven't thought a great deal of most of it. This is different. Whereas most KK Null stuff I've heard is guitar noise, this is more ambient. Guitar sounds are delayed and looped, layer upon layer creating a soundtrack that's both atmospheric and unsettling. I like it!

KK NULL & JIM O'ROURKE - NEW KIND OF WATER - CD 67:12 - CHARNEL HOUSE

The two people who are infamous for their collaborations finally collaborate together! This is a CD of guitar duets (however loosely the term is used). The opening piece, 'Abyss' consists of slapped strings and looped guitar sounds, which is fine for the first few minutes - but over 12 minutes of the same sounds is a little too much. 'Gibakaze' is slightly more interesting, with a repetitive guitar riff and guitar noise - but at 7 minutes it's still too long for what it is. 'Live at Lounge Axe Pt1' is a 19 minute live guitar improvisation - starting with slashy guitar sounds and ending with grindy guitar sounds it doesn't really inspire you. 'Neuro Geometry' is my favourite here, a short piece with a more atmospheric flavour to it. The album closes with 'Operation DNA' a 10-minute piece consisting of loops and voice-like sounds. In all, a largely uninspired collection of guitar pieces - which will probably only appeal to fans of the two individuals involved.

JIM O'ROURKE - RULES OF REDUCTION - MCD 16:49 - METAMKINE

The latest in a long line of mini-CD's in Metamkine's 'Cinema for the Ear' series. This CD is very much the other CD's in the series. Cut ups, electronics, snatches of sounds recorded on the street etc. Not exactly my sort of thing I'm afraid - but Illusion Of Safety fans will snap it up!

OLAF SEIDER - INDUSTRIAL REVOLUTION - CASS

German home-made cassette release. Musically, it drifts between spoken word, (all in German!) loops and noise. In places it's a bit heavy, in others it gets a bit much - especially as I can't speak German. German speakers will probably find it infinitely more interesting than I did.

ORAL CONSTITUTION - PISS PREIK - CD 68:30 - ARTWARE

Full length CD release from Norway's premier sex-obsessed folk-group. As on their first mini-CD, 'Piss Preik' contains mostly acoustic folk-type songs. Some of the tracks do stray from the folk format though: 'The Stomach Composer' is a chunky dance track, 'Der Snhalt' is a dramatic piece using electronics and violin and 'Fog' is a tin bashing percussive piece. Oral Constitution are difficult to pigeonhole, the nearest comparison I can make is probably Sol Invictus - for their use of acoustic instruments mixed with distorted bass and guitar. 'Piss Preik' is a thoroughly enjoyable CD - if you're into Ordo Equitum Solis etc then you won't be disappointed!

ORDO EQUITUM SOLIS - OES - MCD 21:17 - MUSICA MAXIMA MAGNETICA

A mini-CD with 7 new tracks from one of my favourite bands at the moment. The best tracks here are 'Volontees', a Dead Can Dance-ish instrumental, 'Playing With The Fire' and 'Stars And Misery' - two acoustic guitar songs, and the haunting orchestral 'Normanno'. Excellent stuff - can't wait for the new album.

P16.D4 - DISTRUCT - CD 41:16 - ODD SIZE / SELEKTION

The first in a series of P16.D4 re-releases through French label Odd Size. This LP is a collection of collaborations between P16.D4 and various other groups. Recorded between 1982 and 1984 - the first thing you notice is the quality of the recorded sound, few recordings from the early 80's sounded this good! Opening piece 'Kultstudien Zu Anselm Weinberg' consists of string plucking sounds and clanging mixed with backwards vocals supplied by Nurse With Wound. 'Meere Giganten Und Berge' is in 4 parts featuring collaborators Todliche Doris and Nocturnal Emissions. Other pieces of note are 'Les Honteuses Alliances' featuring a rhythm track by Nocturnal Emissions and electronics by Merzbow, and the closing 'Luxus & Mehrwert' a collage of orchestras and strange sounds supplied by De Fabriek. An interesting project - which even today doesn't sound dated at all.

P16.D4 - KUHE IN 1/2 TRAUER - CD - ODD SIZE / SELEKTION

Over the years I've heard many comp tracks by them and never really liked any of them, this CD re-issue of their first LP is OK, only after I gave it the benefit of several listens. Disjointed noises of strangeness with electronics, guitars, piano, saxophone and even a radio abound here. Track 3 using looped choirs I found to be effective and listenable, track 6 starting off ambient livens up with drums and an awesome guitar sound to the end and then finishes, which is a shame. Track 8 is by far the best piece, and sees the looped choirs intermittently cutting over the haunting keyboard background beat which increases with volume and distortion. Also listen out for the keyboard sound in this track that reminds me of an elephant's call. No joke! (Robert)

PATTERNCLEAR - REMORSECODE - CASS

Two track taster for the new full-length Patternclear release 'Beat Supremacy'. 'Ramped-Up' is a light techno-pop song, with a catchy melody and vocals. 'Remorsecode' is more up-tempo with splashes of guitar. Still very clean-sounding, it's more likely to appeal to the pop crowd than the industrial fans.

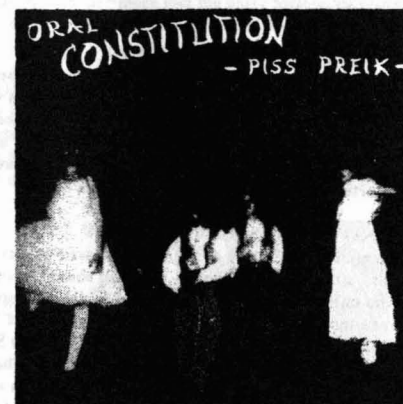
PIUME E SANGUE - NON PRENDA QUELL ESPRESSIONE STUPIDA - CASS - HAX

A selection of 10 tracks recorded between 1987-92, which were never less than interesting, due, mainly to the broad range of styles featured, nevertheless maintaining a coherent whole. At times the music sounded like a possible soundtrack to a Dario Argento giallo, at others, similar to the quirky keyboards of Pram. The music is mostly keyboards led, but there is also

prepared guitar and tape manipulation. The works are chamber pieces, classical in conception. Their music is well worth further exploration. (Phil Taylor)

PESSARY - INWARD COLLAPSE - CD 58:25 - DIRTIER PROMOTIONS

Rerelease of the first Pessary album/cassette on CD. This time with 6 extra tracks bringing this release up to just under 60 minutes. Regular readers will know all about Pessary - doomy electronic based pieces with a hint of horror soundtrack thrown in for good measure. One of the obvious comparisons I can make is with early TG. Tracks like 'Darkness Descends', 'Inward Collapse' and 'Mind Scan' all sound like out-takes from '2nd Annual Report', while 'Malfunction' and the 11-minute 'Inside Out' are both heavily percussive pieces. Overall, a raw, intense album which most fans of early TG wouldn't be disappointed with.



PLASM - SECOND FRACTURE - CASSETTE

Samples and loops of mainly harsh, powerful, uptempo yet tuneful electronic sounds, coupled with a pounding drum machine and occasional tapes, often fragmenting orchestrated pieces and you've got a formula to keep me happy. Maybe Laibach at their best minus the vocals? While not every track works and this tape tends to drag at the end (too much of a good thing I guess) I highly recommend it. (Robert)

PORCUPINE TREE - VOYAGE 34 - ASTRALASIA REMIX - 12" - DELERIUM

Remix vinyl 12" of one of the more popular underground singles of '93. Side one, the Astralasia remix is a mix of mellow ambient sequences, guitar, percussion and Dead Can Dance samples. It takes a while to get going - but as the title says, it's a voyage. The second side contains a remix by Steve Wilson and Richard Barbieri (ex of Japan). This mix is even more laid back than the first, with spoken sampled snatches over a background of ambient electronics and sounds. More chill-out than the KLF. The perfect late night record.

POUPPEE FABRIKK - WE HAVE COME TO DROP BOMBS - CD - ENERGY

A rather tacky cover and title hide a more than welcome change of pace and instruments. Upbeat and up front throbbing basslines and keyboards, loud drum machines, growled vocals, stops and starts in the rhythms combine to give us one CD which although not totally original sounding, like many other European bands doing this pseudo metal/dance thing still rocks out. And that's all that matters. Bang your head and what other parts of your body as desired. Rocks. (Robert)

RAKSHA MANCHAM - CHOS KHOR - CD - MUSICA MAXIMA MAGNETICA

The second CD from Belgium's premier Tibetan group (Belgium's only Tibetan group?). This CD is instantly more listenable than their first offering due to having longer more hypnotic pieces - Their first CD contained too many short tracks for my liking. This CD contains seven 8-minute pieces and one 16 minute piece. The inlay states all instruments are authentic and no sampling, synths and drum machines are used. This is easy to tell - I haven't heard music this authentic sounding since those documentaries you used to get on the BBC! The music is primarily percussion based, with voices and the occasional bass. I really enjoyed this CD - especially as I was worried I might not like it after the first one. Recommended!

REMYL - REMYL - CD 58:28 - BOOTSECTOR

Remyl are billed as Norway's premier cyber-trash-tech-monochrome-synth-punk group - whatever that means. Maybe Remyl are a few years behind - 'cos this sounds quite dated. Many of the tracks have weedy-as-fuck drums, samples and

squeaky clean synth tones. 'Know The Machine' starts with flat sounding electronics before breaking into electric guitars and distorted vocals. 'Golden Triangle', 'Gets To Know You' and 'Mashin Mashin' sound like a diluted Front 242. The only tracks here which grabbed my attention were the atmospheric/noise pieces 'The Barrier' and the 10 minute 'Post Human', both of which ditched preset sounding sequenced electronics for more experimental sounds. Remy obviously have potential - it's just a shame they wasted it on such weak sounding material.

SANDOZ - DIGITAL LIFEFORMS - CD 78:34 - TOUCH

After Sweet Exorcist comes Sandoz, another of Richard H Kirk's offshoot projects. This CD isn't too far removed from the Cabs more recent Plastex offerings. Ten lengthy tracks of minimal electronics, danceable beats and interesting samples. There's nothing too heavyweight here - ambient late-night grooves for after that night out. Best tracks are 'Armed Response', 'Zombie Astral' and 'White Darkness'. If you're into anything at all on Warp Records, or just a Cabs fan - then get this now - you won't be disappointed.

SATORI - INFECT - CD 79:41 - GOD HEAD

This retrospective compilation of Satori tracks were recorded on British Rail property and in a twelfth floor flat between 1984 and 1986. Considering the sites at which these pieces were recorded, it's not surprising their content. The music here is mainly noise based, with tracks like 'Pressurehead', 'Action/Infection/Instruction' and the 14 minute 'Powerdrain' all falling into the harsh noise bracket. Other pieces, such as 'Heel' and 'Maria' are more subtle noise pieces with clever sample/vocal snatches. Of the couple or so non-noise pieces, easily my favourite is 'Mali Rain' with a simple electronic beat and ethnic type vocals. A worthwhile collection of obscure British noise.

SAVOY - SAVOY WARS - CD 69:59 - SAVOY

This is a compilation of some of the vinyl released by Savoy Records during the 80's. If you've read the Savoy article this issue (if not - stop and read it now!) then you should know a bit about it. This CD contains the vocal talents of 60's star PJ Proby - who unlike other 60's stars, refused to die, give-up, or continue his career into cosy housewife-pop. PJ Proby is the original rock-nutter, as can be heard on his renditions of 70's and 80's 'classics'. 'Blue Monday', 'Sign O The Times', 'Raw Power', 'I'm On Fire' and 'In The Air Tonight' all get the Savoy treatment - disjointed drum beats, subtle pop piss-takes and full orchestras are just some of the things you'll hear here. Original Savoy pieces are also included: 'Shoot Yer Load', 'Reverbstorm' and the classic 'Hardcore M97002' which is a 16 minute barrage of rap-style drums with PJ ranting and a Madonna impersonator on backing vocals. I missed the vinyl versions when released - most of you probably did too. This is like nothing you're ever likely to hear again - grab it while you've got the chance.

SAVOY DIGITAL ANGST - MCD 23:05 - SAVOY

Mini-CD containing 4 more recent Savoy recordings. 'Kevin Barry' contains a sleek dance beat and what sounds like PJ Proby (he's not credited on the cover) singing falsetto over the top. 'The Old Fenian Gun' is a short track consisting of a simple bass riff with spoken vocals. 'Bobby Sands' is an Irish Marching Song while the last track 'God Save The Queen' is probably the closest thing to a commercial dance track I've heard from Savoy - despite PJ Proby's wailing vocals (I'm SURE it's him) - note this is the hymn and not the Sex Pistols version. Different, entertaining and definitely worth a listen!

SCANNER - SCANNER 2 - CD 70:56 - ASH / TOUCH

An interesting and original idea. Snatches of private peoples conversations recorded with a radio scanner are mixed over a background of electronic sound. Some of the phone-calls are hilarious - I won't spoil the fun by telling you what they all are! Some may say this is a bit of a novelty record, but it's just the sort of thing that TG might put out if they were around today. Recommended.

SCHLOSS TEGAL - THE GRAND GUIGNOL - CD - ARTWARE

Hmm, another CD from my 'favourite' label and I really hate to say it this time but this is good, not great but good. There are some well fucked up electronic based sounds on here the like of which I've not heard in a long while. Sigillum S would be a good starting point. Maybe with a hint of Sleep Chamber as well. Complete with gruesome cover (and not more photos of mass-murderers) this CD is meant to be a concept 'exploring' just about every sexual perversion/fetish going (and some I've not heard of, guess I've lived a sheltered life). Either this is a wind up a la Whitehouse or Schloss Tegal are some well fucked up people. My money is on the latter but then again I never gamble. 'Explore' this! (Robert)

SIXTH COMM - BIRTH OF THE SEVEN - 7" - VUZ

First off, thanx to Andreas, my German connection for getting me this. On the plus side: it's got a great cover, coloured vinyl and it's limited. On the negative side it's a bad pressing and more importantly no new tracks appear, only one remix and two that haven't seen vinyl. I'm sure you're all aware of their pseudo dance rhythms and operatic singing and while I do love vinyl this smells of cheese badly. Andreas put it stronger. A major disappointment. (Robert)

SPACE STREAKINGS - HATSU-KOI - CD 38:59 - CHARNEL HOUSE / NUX ORGANISATION

Another Japanese group - but this time with a sense of humour! The names of the band members says it all; Screaming Stomach, Captain Insect, Karate Condor and Kame Bazooka comprise the group, and some of the instruments are just as

strange; Disco Attacker, Bazookahorn and Dragonballz all make an appearance. The music is a sort of mutated punk. The standard punk timings, riffs and vocals are combined with saxophones, samples and anything else the group could lay their hands on by the sounds of things. I really enjoyed this - Which makes a change from a lot of the Japanese stuff I've heard recently. The CD inlay even includes a cut-out-and-keep set of space glasses too - can't be bad!

SPLINTERED - THE JUDAS CRADLE - CD 75:01 - DIRTIER PROMOTIONS

Ouch! If there's one album here that would single handedly increase sales of Anadin if played in supermarkets then this is it! Nearly 80 minutes of the heaviest guitar drawl you'll probably ever hear. Opening piece 'The First Threat' features Somewhere In Europe, 'Kill The Body' is a one-riff wonder with some of the heaviest drumming around. 'Breakdown: Justified & Ancient' starts slowly and builds up into a cacophony of guitar, drums, synth and vocals. 'Nail Fetish' and 'Undertow' would put the hardest Japanese noise bands to shame while 'Godsend' starts well but becomes a little too much due to using the same riff for over 13 minutes! 'G.A.O.T.U.' and 'Candleskin' are more like the older Splintered records - but with more samples. Overall, a monster of a CD which totally pisses over the recent Ramleh and Skullflower guitar noise efforts.

THE STATE - SEARCHES FOR NAKED FORMS - CD 74:55 - SOUND SOUND

Second CD release from ex Bourbonese Qualk-er Stanza. After the last State release, which I enjoyed - I have to say this is a little disappointing. 20 tracks, most of which seem to lack direction and polish. I did enjoy a few pieces, most notably 'Subliminal Orbits' and 'Panic Noise' but most of the other tracks left me cold. Maybe it was the squeaky clean electronic / drum sounds which put me off. Fans of the recent Residents output might find this a worthwhile listen, but this isn't for me.



SUDDEN INFANT - SUDDEN INFANT - CASS - ARTWARE

Just what the world needed, another Artware release that you would only listen to once and then forget about it. Unfortunately for me, I had to listen to it twice as I didn't make any notes on first time round. Side X is plain boring electronics with no rhythm or structure whatsoever (some call that experimental!) which just goes on. I prayed for an early end, it wasn't answered. But O, Side XX starts even worse with fragmented scratchy high pitched nonsense but then goes into the best Ramones cover version I've ever heard, totally awesome. Love the singing part. More electronics with distorted vocals, ending the wonderfully titled 'Industrial Music Makes Me Sick'. Is this a piss-take? I personally wouldn't buy this, but then again to many that's a recommendation. Write to Donna of Artware because she does sound like a nice person. P.S. Definitely 10 out of 10 for the tape cover, a crushed aluminium tin!! (Robert)

SYMPATHY NERVOUS - TRACKS - CD 62:42 - NEGATIVE EMISSION

After all the Japanese noise groups I've heard over the past couple of years, it's good to hear something a little different from Japan. Sympathy Nervous have been making analogue electronic music since the late 70's. And no it's not noise, it's dance music! Japan hasn't really been known for it's techno groups in the past - but maybe now things will change. 'Diamond in Memory' and 'No More Expo' have an infectious beat and a grinding bass. 'Khaki Cloud' has a kind of EBM feel, while 'Acid Mist' has a Kraftwerk type atmosphere to it. Coming from Japan, it doesn't have the same sound as American or European techno records, but it certainly makes a change - recommended.

TEAR CEREMONY - SLEEP - CASSETTE

This is your common garden variety ambient sounding concept piece. It's not particularly ground breaking, need I really go on? (pause for poor joke) It almost sent me to sleep - and this comes as no surprise when you read the inlay as this tape is

intended as an audio document of the cyclical process of sleep itself. (what concept next?) The last few tracks, documenting 'the awakening' are unsurprisingly harsher. It's OK, nothing more. (Robert)

TERRACE OF MEMORIES - TERRACE OF MEMORIES - CD 42:35 - PROJEKT

Terrace Of Memories is a collaboration between Sam Rosenthal and Vidna Obmana. The music here is very reminiscent of Vidna Obmana's more ambient releases - I've never heard any of Sam Rosenthal's musical projects so can't comment on his musical input. All the usual Vidna trademarks are here, soothing electronics, atmospheric sounds and ambient samples all create a beautiful, lush soundscape carried over the five tracks. Wonderful!

THROBBING GRISTLE - JOURNEY THROUGH A BODY - CD 39:14 - THE GREY AREA

For the first time in over ten years. Throbbing Gristle's final 'album' gets an official airing. The 5 tracks on this CD were recorded in 5 days in Rome - are were the groups final studio recordings. At the time of Throbbing Gristle's demise, many had thought that TG had sold out - gone poppy. This final recording proves them wrong. With the exception of the excellent 'Catholic Sex' all the music here is of an experimental/improvised nature. The 15 minute long 'Medicine' is a sound collage with a constant heart-monitor type sound pulse over the top. 'Exotic Functions' uses very few synth sounds at all - with live percussion and piano to create a Hawaiian sound. 'Violencia (The Bullet)' nods in the direction of early TG, with noise collages, screaming and distorted guitar. The final piece 'Birth & Death' is a fitting end to TG - a solemn piano piece - exactly the thing that people thought TG wouldn't do. The album still stands up today - which is where a lot of the early stuff fails - and that's why this CD is so special. Buy now!

THROBBING GRISTLE - IN THE SHADOW OF THE SUN - CD 56:51 - THE GREY AREA

The final release in the huge Throbbing Gristle CD reissue programme. This is the soundtrack to the Derek Jarman film of the same name. Recorded in 1980, the soundtrack was directly improvised to 8 track while watching the film. It is because of this (as well as the nature of the film itself) that the music here is different from many of the other TG releases. There are no drums, no melody and very little structure. The entire piece drifts through an ambient world of chimes, electronic sounds and voices. In the context of the film, the soundtrack complementing the visuals is superb. The effect of the music on it's own isn't quite so strong. One for collectors only.

TRESPASSERS W - WHO'S AFRAID OF RED, YELLOW AND BLUE? - CASSETTE

Trespassers W have been at the fringe of the Dutch H/C punk scene for as long as I can remember, I have them on many a comp. Every track here is either an ode or parody of a person (many I haven't heard of, probably famous in their own right) including two footballers (I haven't forgiven you yet for beating us!) or a thing like nature, creation, Portobello Road, Sex etc Unfortunately I didn't get many of the parodies, the language and cultural barrier! But one of the spoken tracks is a story about Gong which is great. This tape includes many cover versions and sounds not unlike the Incredible String Band in places (in strangeness as well!) Any group that covers a Television Personalities song (I Know Where Syd Barrett Lives) even with lyrical changes and has a story by Brigitte Bardot on it can't be bad. Probably won't appeal to everyone, but this just smells of fun, even if you can't understand the jokes all the time. I loved it. (Robert)

TRIPTYCKON - EUPHRASIA - CASSETTE

Think later Spacemen 3, Spiritualized or Spectrum, yes that certain laid-back guitar/keyboard mellow ambient drone though with a few extra noises thrown in, but sadly pretty poorly played. The only exception to this 'Helios', contains a spoken report on a child kidnapping/abuse case (I think as it's almost drowned out by the vibes). Better and cheaper than sleeping pills if you're on them. (Robert)

UNBILICO / EPPURE - CASSETTE

The packaging of this cassette is meticulous. The tape is contained in a polystyrene package with rubber mesh to cover it. If only so much care had been taken on the actual contents of the tape. The whole tape is based around two guitars and various vocal sounds. The vocals used are in Japanese so I couldn't tell whether they are actual words or vocal manipulation, but they worked nicely in context with the guitars. The guitar work varied from droned notes to some very distorted fret-wankery. Unfortunately this gets boring after a while and would only appeal to really hardened guitar freaks - but it's OK in short bursts. (Bart)

JOHN WATERMANN - CALCUTTA GAS CHAMBER - CD - ND

This is the first work I've heard by Mr Watermann who I'm led to understand has had a multitude of previous releases, and this is meant to be a radical departure from them. This CD covers a very interesting subject objectively, one I knew nothing about previously. Dark, disturbing, sinister (I'm running out of adjectives!) atmospheric sounds will bring lovers of this genre to orgasm quickly. To enhance your listening feast best played in moments of despair, alone and with headphones to take you to the edge. Track 6 'The Shredding of Human Tissue'(!) is the most disturbing, it's as though you can hear the burners to the gas chambers being fired and then controlled. Public health warning: Not for those with weak stomachs. This CD kept me captivated throughout, that's no mean feat this day and age. Worthy of your support. (Robert)

VARIOUS

ARRHYTHMIA II - CD 69:42 - CHARNEL HOUSE

The second CD in Charnel House's series of percussion compilations. 16 groups, all with their own particular percussive sound, from John Loose's '24 Hours', a mix of drums and digeridoo to Life Garden's 'Everything Is Everywhere', a cacophony of tribal percussion. Bill Quinn's 'Kur-Kur Bar-Dar' is a symphony of pots and pans while Voice Of Eye's 'Ascension of Joeline' is an atmospheric mixture of breathy vocals and drums. Other contributors include Illusion Of Safety, Trance, Randy Grief, Crash Worship and Left Hand Right Hand (the only non U.S. group on the whole CD!). Another worthwhile compilation from an impressive label.

BEATRONIC - VOL1 - CASS - MINDSCAN

The first in a new series of techno oriented compilations from Mindscan Cassettes. Side One opens with a stonker. Cerebral Stroboscopic Spiral's 'Alien Massacre At The Zoo' may sound like a bit of a joke, but it's one of the best techno tunes I've heard in ages. The two tracks by Ionic Vision have an EBM flavour to it, while PP? sound like a techno/goth crossover. Drama Asylum's 'Industrial Resurrection' is a techno guitar track, while THF contribute 'Autosequence', madly distorted hyper-techno, and 'THF 4.1A' a more mellow piece. Patchy in places, with a little too much EBM/goth/guitar for my liking.

BEATRONIC - VOL2 - CASS - MINDSCAN

Wahey! Another Beatronic comp. This one is more polished and coherent than the first. This time no dodgy EBM, just good old fashioned techno. Cabbage Head provide us with 2 solid slices of techno, while Systems' 'Harsh System' has a more disjointed sound. Christian Vogel gives us 'Psion', a hard-core house type tune and 'Reward', a bass heavy industrial sounding piece. 'Fetish' by Sample Editor, consists of some interesting samples and M Nomized lighten the tone a little with the atmospheric 'Beat Brain' and poppy 'Change Fuzz'. An all round quality compilation - if you like techno that is!

CASSETTEMUSIC 2 - CASS - PERSONAL SOUNDTRACKS

The second in an ongoing series of electronic compilations. This 60 minute cassette contains 15 contributions from the likes of cut up master - factor X, techno beat merchants Cabbage Head, the Residents sounding Jim Jeam, industrial soundscapeurs Nux Vomica and electronic-pop wizard Phil Patternclear. A wide range of styles are covered, and it comes in a full colour cover too!

CHAOS IN EXPANSION - CD - SUB ROSA

Yet more product with Coil on and they stand head and shoulders above the other tracks on this. Charles Hayward kicks this CD off with a mainly guitar and drum based track, which has a few good licks here and there, but it still did nothing for me just like the Ligeti/Hazan track didn't, which starting barely audible turns into a high pitched ear-splitting noise something akin to closedown on the TV. I could name 100 groups doing the same thing! Next were Coil with a simple 13-minute electronic track with a pleasing tune interwoven with other attractive electronic/keyboard bursts. It's just nice - nothing else to say about it really. The CD closes with a French spoken word piece. If you're thinking about buying this, try and listen to it first because it may disappoint, I was a tad disappointed. Take my advice! (Robert)

IF THIS WERE NOW - CASSETTE - SIMULCRA

Yep, after three listens I can honestly say I like this tape comp a lot, the first good sign being on it's first play I had a headache which thankfully didn't get worse. It includes eight American bands who were for the most part new to me, of which I only didn't like one (and no, I won't name them!). Best of the bunch were Tear Ceremony who turned in two Sleep Chamberish sounding and lyrically inspired ditties, Vas Deferens Organization who with a background of what I call post-apocalyptic nuclear wasteland swirl added some of the most bizarre taped segments I've ever come across, try 'How to Test Drive an A50 Volvo' which is literally what the track is about! (Bonus points for the inclusion of a small clip from one of the famous Clint Eastwood westerns in their second track), Drowning Breathing who showcased two tracks that might have been lifted from any Enigma LP - just wonderful and 7% Solution whose first track, an instrumental, had a spacey feel to it reminiscent of early Hawkwind instrumentals and their second, with more guitar, sounding like The Orb and The Ozrics - space age hippyness that could be found on any indie comp. Yes, this compilation is good - I wouldn't sell my soul to Satan for it though, but it's good. Recommended, and I hope to hear a lot more from some of the bands on this real soon. This is America calling you (Robert "I don't hate only Japanese noise bands, I can't stand their punk bands as well" Forbes)

MASSE-MENSCH - CD - ODD SIZE

Another trip back into the archives with the re-issue of this comp. Forget the tracks by Laughing Hands and Smegma and two of DDAA's 3 tracks - though 'Admiral Robert' is excellent with noises over a film(?) soundtrack (great title - hint hint). My pick is surprisingly the Nurse With Wound 10 minute ambient piece interspersed with sounds/noises as only they can make and The Works two fun Gong-ish sounding pieces, one with some devilish sax playing. Believe me, P16.D4 turn in two reasonable tracks out of three, the other with a touch of bad jazz in it. Dee (the wife) says the singing in 'Halbmensch' sounds

like mine, I think she means awful though I'm still not sure. Overall a much varied comp, good and bad moments, but enough good moments to tell you to try and get to hear this. (Admiral Robert)

MEN-AN-TOL - CASS - ANT-ZEN

The packaging is the first thing you notice about this compilation. Housed in a white plastic box, with photographs and artwork, and an A5 illustrated booklet from the contributing artists - all in a plastic bag - an excellent start. Now to the music. Side One contains contributions from Ode Filippica with 'No Navera Divaleera' a brooding piece with female vocals, disjointed electronics from Fellatio and Cunnilingus and Japan's Contagious Orgasm. Telepherique contribute 2 industrial sounding pieces, while Allerseelen's 'Nebelung' is mysterious sounding piece with synths and metallic percussion. Side Two contains mainly noisy pieces, Salt's 'Feed Me', Pale Action's 'Triumph', Control Image's 'Still Born' and Wumpscut's 'Against Decay' all use a mixture of noise, loops and occasional vocals. Of the other pieces, Arcus Arcanum's atmospheric soundtrack-like 'A Message From Beyond' and 'The Love Of Christ' by Mondblut are the best. A well produced, all-round experimental compilation.

NOISEBOX - EP1 - 12" - NOISEBOX

Four track 12" featuring four new groups from the Norwich area. First up is 'This is Red Hot' by Volcanic, a manic slice of poppy techno. UXB's 'Sexy Sadie' is a little more trancy - with a splash of guitar for good measure while 'Travel Blind' by Resistance has an infectious melody line and a housey feel to it. The most interesting, however, is left to last. Tribe of Senkrad's 'Chant of the Bodhran' starts off with mellow atmospheres and a slight ethnic flavour - similar to Tuu, then the ethnic percussion and Uilleann pipes slowly build up. Excellent stuff. Worth getting hold of just for the Tribe of Senkrad track.

PASSED NORMAL - VOLUME 5 - CD - PASSED NORMAL

Seen these comps around for ages and it's great to finally get a chance to listen to one. Years ago I would have creamed myself over this, yes that was when I used to have a passion for Gong in it's many formats (and yes also, I was a sad case). While this CD does boast many big names in the avant-garde world, the endless, predominant guitars and saxophone either improvised or played in a horrid, painful way soon drove me to boredom. You'll know if this is for you or not. Oddly enough the Mother Gong tracks (with the late Bob Calvert R.I.P.) and the spacey live D. Allen affair are your best pick. A mention in dispatches for GRRR with two short noisy, crazed spurts of . . . I can't describe it. Overall, too much sax for me. Or alternatively "No sax please, we're British" (Robert)

PORNOGRAPHY - CASS AND MAG - BV TAPES

Now this what I call a package. A 90 minute cassette, a thick A5 magazine and loads of pull out goodies! It takes ages to look through everything! The mag contains artwork by some of the groups on the tape, pictures, interviews and information about people involved in the pornography scene. Also included is a small booklet of artwork and a number of other items which you will have to buy the compilation to find out what they are - I'm not going to spoil your fun. The cassette contains 20 tracks by the likes of factor X, Expose Your Eyes, Another Headache, M Nomized, Abraxas and Costes to name just a few. Musically ranging from atmospheric electronics to noise and rhythmic pieces. This is an excellently produced compilation from start to finish. Invest in a copy now! (Please state you are over 18 when ordering folks!)

UNDER THE SKIN - VOLUME 1 - 7" - INSTINCTIVE RECORDS

The first in a line of 7" compilation releases on Fourth Dimension's sister label Instinctive. Side One contains two tracks by Delphium. The first, "Untitled" is a slab of guitar noise and grindy vocals, the second 'Gerbarra (minimal mix)' is much more interesting, atmospheric noise and ambience with a hint of danger. Side Two contains 'Lost (version)' by Spleen, a grindy guitar onslaught of a track, and 'Monorchild' by Heroin, an even more intense guitar barrage. Three groups, all well worth a listen. Good stuff.

WATCHING SATAN - CASS - HYPERTONIA WORLD ENTERPRISES

Subtitled 'The legacy of Charles Manson' this 90 minute cassette compilation contains 26 songs, either cover versions of Manson songs, or songs written about him. Many of the groups I've never heard of, and there's just too many to go into great detail. My favourites were Sinister Attraction's electronic 'Social Distortion', Bill Jones Show Residents-ish 'Garbage Dump', Anus Presley's 'Techno Scapegoat' and the numerous acoustic guitar renditions: Hope Organ, AA Experience, The Apostles. Best track though, goes to the late GG Allin with the wonderful 'Garbage Dump'. Some of the other tracks are poorly recorded and produced. Maybe a slightly cut down version would have gone down a bit better. That aside, an interesting and solid compilation.

SUBSCRIPTIONS - 4 ISSUES - £12 UK - £14 EUROPE - £16 ELSEWHERE

AD RATES - £5 QUARTER PAGE - £10 HALF PAGE - £15 FULL PAGE

I N P R I N T

BIZARRE 3 - A5 - £3.50

Bulky A5 zine & tape package. Includes articles on Die Krupps, Sleep Chamber and in-depth interviews with Cold Spring's Justin Mitchell and Terminal Power Company. Loads of reviews are included as well as a liberal sprinkling of artwork. The 14 track cassette contains contributions from the likes of Crash Worship, Venus Fly Trap, Nova State Conspiracy, Whores of Babylon and Skinflk. Worth the money.

BLEEDING EYE SORE - ISSUE 6 - A5 - 50p & SAE

Another issue of Bleeding Eye Sore. This edition contains an articles on Virtual Communities, Burma, a strange computer generated cartoon: "I am not hysterical . . . Billy Is!", news and record, zine and film reviews. Anarchic layout as usual, but always interesting.

C'EST UN REVE - ISSUES 1 & 2 - JUNE 1993 - A5 - 10FF

The first issue of this French speaking magazine contains articles on Crass Records and John Zorn. Elsewhere you can find reprints, reviews and news. The second issue contains an article on Henry Rollins books, more reprints, reviews and news. One for those who can speak French. (Which I can't!)

CYBERNOISE - ISSUE 3 - A4

Third issue of this general electronics magazine. This issue contains exhaustive discographies of Vangelis, Chris & Cosey and Cabaret Voltaire as well as news and general listings. The layout is clean and easy to read and the whole thing comes across like an electronic 'Record Collector'. For people interested in complete listings of these groups or Mute records, this is the mag for you.

FIGHT AMNESIA - Issue 1 - A5 - 4 issue sub - 4 IRC's

First issue of a new zine put together by the German group Into The Abyss. Includes short articles on literally hundreds of organisations and groups, as well as a sprinkling of reviews. As it's from Germany, there are loads of obscure/new European addresses to write off to that even I haven't heard of! It's non-copyright, all in English, and a worthwhile read!

GRIM HUMOUR - VOL 11 No 3 - SUMMER 1993 - £3.50 With 7"

Bumper issue of Grim Humour, which has been out so long now that it's bound to have sold out already. Shame, as it's got loads of interesting stuff in it. There are interviews with Cop Shoot Cop, Richard Baylor, Illustrator and Manson authority Nick Bougas, Rake & Con Demek and articles on Derek Jarman and Daniel P Mannix. The usual bulging review section is included. The 14 7" (i.e. probably sold out by now) contains tracks by Rake & Con Demek. As usual, one of the bulkiest and best reads around.

IM MEDIA 1 - FIRST CIRCLE - CASSETTE

Not strictly a magazine, but I think it fits here better than in the music section. Im Media is a complete multimedia package with a cassette of interviews, printed matter and artwork. The first issue contains interviews with Nigel Ayers of Nocturnal Emissions and Andrew McKenzie of The Hafler Trio. The content of the cassette is excellent, with the interviews mixed in with snippets of music by each group. The packaging is also excellent, with a wraparound cover, postcards, art-prints and statements. An excellent, original and worthwhile package. Recommended.

IM MEDIA 2 - FIRST CIRCLE - CASSETTE

The second Im Media, hot on the heels of the first. This time, the cassette comes in a largish cardboard box, with artwork, statements and an art object contained in an X-ray folder. The first side of the cassette contains music and a manifesto by the relatively unknown group Origami. Their music is a diverse collection of dance music, electronic soundtrack pieces, Gregorian Chants, industrial noise and ethnic music. It's excellently produced and recorded - and I'm already trying to look out for further releases by them! The other side contains music and statements by Mike Dando of noise group Con-Dom. His comments are intelligent and valid - and show Con-Dom to be much more than just a power-electronics group. Another winner from First Circle.

MEET THE RESIDENTS - IAN SHIRLEY - 191pp - £11.95 - SAF PUBLISHING

Well, after their last book on Kraftwerk - I thought, where can they go now. And they've done it - a book on the most obscure group of all time - The Residents. Considering the constraints around which The Residents exist, Ian Shirley has managed a tremendous job on this group. It charts their career from the early days right up to the present, with words from Residents

cohorts - Homer Flynn, Hardy Fox, Snakefinger, J Clem and "A Resident" himself. There's some wonderful artwork, as well as rare photos. As practically no-one is prepared to talk openly about the Residents - a lot of the book is hearsay - and what you believe yourself is up to you. Don't go expecting a complete expose about who the Residents are. Though Ian Shirley does admit that he now knows who they are - he certainly isn't gonna tell us! Here I am saying it again - another essential publication from SAF.

NETWORK NEWS - AUTUMN 1993 - THE QUICKENING ISSUE - A5

The latest printed offering from Nocturnal Emissions' Nigel Ayres. This issue contains reprints of newspaper reports from around the world, letters, reviews and an industrial crossword! Most interesting though, is Nigel Ayres review of his own record! No wonder it got 5 and a half out of 5!

OV MAGAZINE - ISSUE 1 - £1.50 - A3

First issue of a new magazine put out by those nice people at TOPY London. Contained in it are interviews with Academy 23, Pagan News' Phil Hine, Crash Worship and The Sisters Of Perpetual Indulgence. Add to this the articles and reviews and you've got a cracking read. It's excellent designed and printed - though I would have preferred it to be A4 sized. Highly recommended.

THE OHM CLOCK - ISSUE 1 - \$3 US - \$5 WORLD

Another new American zine. This features lesser known American groups. There are interviews with Man Is The Bastard and Kingdom Scum as well as Robert Ward (from the Fifth Path) and Eric Lanzilotta from Anomalous Records. Lots of related reviews are also included. It's a well written and presented mag, with lots of artwork.

OMEGA - ISSUE 1 - A4

Impressive first issue of a new French magazine. There are literally stacks of interviews with the likes of John Cage, Glod, Neither/Neither World, Vicious Circle, Dive, Raksha Mancham, Oral Constitution, Legendary Pink Dots and Allerseen as well as a liberal sprinkling of news and reviews. The printing is excellent quality, as is the artwork and layout. The only problem is, it's all in French - and I can't speak a word! Excellent if you can speak French - not so good if you can't!

PHOSPHOR - NEWSLETTER AUGUST 1993

The people behind this small 16 page magazine from Amsterdam also run a radio-show and a bookings agency. It contains news and reviews and tour information for Europe. Worth getting in touch with if you're after promotion/shows etc.

POPE ON A ROPE - SPECIAL ANTI-VISUAL CULTURE ISSUE - A4

The second (I think) issue of POAR. As the title suggests, there's no graphics or art, just text. Articles and interviews with Mindscan Cassettes, Chainsaw Cassettes, Pitch Shifter, The Sisters Of Perpetual Indulgence, Chemical Plant and The Invisibles. Add to that the in-depth book and zine reviews and short stories and you've got an ample read.

(PROGRESS) REPORT - ISSUE 2 - A4 - £1.50

Second instalment of the magazine brought to you by Work In Progress records. This issue carries an interview with Cul de Sac and an excellently presented factor X interview/discography. Other features included are a Pet Shop Boys article by Gerald Houghton and 'In The Ruins', a writing by Cassandra Stark. The mag is topped off with a short section of record and video reviews. The magazine is typewritten, which is a shame as they could fit in ten times more in the space if it was typeset - maybe next time..... The next issue planned is going to be an all female issue - with Cosey Fanni Tutti, Annie Sprinkle and more, can't wait!

SATELLITE - ISSUE 3 - A5

Not really the usual thing we review in Impulse, but seeing as it was sent with a nice letter - I'd better review it! Indie(ish) zine with interviews with the Levellers, Chumbawamba, Featherheads and Freakshow. Also included are gig, demo and music reviews and a short piece on Alan Lawrie's fanzine archive. Not my sort of music, but it's well put together nonetheless.

THE SLAUGHTER KING - SIMON WHITECHAPEL - 165pp - £7.95 - BAD BLOOD

The first book to be issued under Creation Press' 'Bad Blood' imprint, intended to 'produce transgressive art & literature for discerning readers'. How discerning I am I don't know, but I think anyone interested in extreme sex and/or violence and/or Whitehouse-esque electronics would probably be interested in this: castration, bestiality, necrophilia, urine fetishism, dildos, S&M lesbianism, rent boys, organised suicide, mass vomiting, breast mutilation and more are all on display at one point or another. Chapter one starts as the book means to go on, with such literary delights as: *"The first blow was carefully calculated to maim but not to kill, to be massively painful, but not so massive as to pass shortly into numbness: a slash delivered through the flesh of the upper right thigh, ploughing apart the dermis and epidermis, the waxy yellow subcutaneous fat and the deep fascia as it sliced through the rich red fibre bundles of the superficial muscles."*

This is a description of the first murder committed by the book's eponymous anti-hero, a bisexual serial killer who worships the Universal Mother Goddess and believes his campaign of mutilation and murder to be carried out at her command (it is in

fact part of an extreme right-wing conspiracy to bring about a united Europe more in line with right-wing tastes). Pursuing him is a lesbian Police Officer, Alanna Kirk, and her Spanish lover, Sansiega Lotofaga, who has deserted a video porn star, Saphique Wiess, to be at Alanna's side. The descriptions of sexual activity in the book are as detailed as the descriptions of murder: neither, perhaps, should be read on a full stomach: both are often conducted to the accompaniment of extreme electronic music in a genre called feminist necro-industrial, which is presented as a kind of mutated reverse Whitehouse (possible names to drop for the future: Leucorrhoea, Infibulatrix, Dysmenorrhoea, Mastectomy).

After a ritual suicide session in London, the hunt for the kicks off in Spain before making it's way to northern England. There's plenty of very nasty details on the way, including an encounter with a dead sheep that really does have to be read to be believed, and the final confrontation with the King, in a deserted garden centre near Blackburn, has a sick twist to it that you probably won't be able to guess beforehand. Take it all too seriously and I don't think you'll get full value from this book, but if you like the idea of a sequel to American Psycho and The Wasp Factory being composed to the strains of Whitehouse and Godflesh and liberally seasoned from imagery from S&M porn films, autopsy manuals and Japanese suicide videos, hunt down a copy of this and you probably won't regret it. (Stephen Pope)

The Creation Press catalogue - full of all manner of print and video extremities, is available on dispatch of an A5 SEA to Creation Press, 83 Clerkenwell Road, London, EC1M 5RJ.

STORMING HEAVEN - STRIDE 35 - A4 £3.95

Another instalment of the Devon based arts, literature and music magazine. This issue carries interview with William Burroughs, Chris Cutler and painter Albert Irvin. There are also articles on censorship, Billy Jenkins, King Crimson, German Progressive music and 3 pages devoted to factor X. It's well written, printed and produced as usual and there's loads to read wherever your interests lie. Nice colour cover too!

STRANGE BACTERIA PRESENTS - DAYDREAMS, NIGHTMARES AND..... Issue 1 - A5

Mini reviews zine covering all the usual music and print. No graphics or artwork, in fact - it looks very much like a copy of the Soft Watch Supplement. Not bad for a first issue, but maybe a couple of articles or interviews wouldn't have gone amiss. One to watch.

SUFFER - PART 2 - A5

Second issue of the hefty Italian photocopied zine. This issue features potted histories of This Heat and The State, articles on Machinery Records and Neither/Neither World and interviews with Smell & Quim and UNACD. Stacks of reviews are also included, shame they're all in Italian (everything else is in English though!) but from next issue, the whole mag will be in English. Another excellent European zine.

TOO LATE FOR THIS ISSUE!

70 GWEN PARTY - HOWARD HUGHES - A SPLIT SECOND - VENGEANCE -
ATTRITION - EPHEMERA - BRUME - NNN - CELLO - ALVA - CACOPHONY 3.3 / CULT
GOES CULTURE - CEREBRAL STROBOSCOPIC SPIRAL - IS DAVID BANNER A
MARTIAN? - CHAOS ENGINE - CHAOS ENGINE - DIE FORM - AD INFINATUM -
DEFACATO - MUSIC TO POLISH THE FLOOR WITH - factor X - TUBEWAY ARMY -
FLYING TESTICLE - SPACE DESIA - FRAGMENTED - EK PASSION DRONE - TIERRY
GALAI - ULTIME ATOME - HEX MINORA/SKINFLIK PRODS - FLOWERS OF
PERDITION - MARK LANE - BLACK LIPSTICK - LEFT HAND RIGHT HAND - RISE AND
FALL - LOGIC/NAIVE - SOMEONE ELSE'S - LULL - JOURNEY THROUGH UNDERWORLDS -
MALAISE - SUCCESSION - NATIVE CRY - ORIGO - NEURAL NETWORK -
KINESTHETICS - PALO ALTO - GRANDS SUCCEDANCE - WALTER RUTTMAN -
WEEKEND - SAVOY - REVERBSTORM 1 - SIN EATER - RELENTLESS MONOMANIA -
SLEEPING DOGS WAKE - SUGAR KISSES / WALK ON - VARIOUS - MANIFESTATION
VOLS 4&5 - VARIOUS - VEROMON - VARIOUS - WALKMAN MELTDOWN 6 - VARIOUS -
BORDERLINE - VARIOUS - THE ELECTRONIC FRIENDSHIP

THE HORROR OF IT ALL

SAVOY, DAVID BRITTON AND LORD HORROR

By D M MITCHELL

For the last ten years, Savoy books and records have been stirring up the mud with a vengeance. David Britton, accompanied by Mike Butterworth, assisted by Kris Guido, John Coulthart and others have been endeavouring to perform the dangerous and thankless task of showing us, (through their books, comics and other products), the true face of the Beast, ruthlessly and mercilessly slicing away at the powdered mask in the vomit-stained mirror and exposing the wriggling grub of fascist hate and emotional emptiness at the heart of British and western culture. No prisoners are taken in their onslaught, no heroes unslain, no icons left standing, no altars left unbesmirched - for we are, after all, living in an age where there are far more idols than realities.

Their pedigree has been impeccable. They've published several incredible books, many of which have attracted a fair degree of controversy in their own right, including Samuel Delany's 'Tides of Lust' and Jack Trevor Story's 'Screwrape Lettuce'. But the real shit started to fly in 1989, when Savoy published Dave Britton's own surreal and picaresque book 'Lord Horror', a Burroughsian, Swiftian satire recounting the exploits of various characters - distorted, transformed versions of actual, historical persons such as Churchill, Hitler and the eponymous British wartime traitor 'Lord Haw Haw' - William Joyce. This was followed by the comic book version of the novel plus the series 'Meng and Ecker'.

The works are savage and obscene containing sadistic excess and surreal prose comparable to Rimbaud and Lautreamont. The most contentious element, however, is the racist dogma spouted by the main characters, dogma which the Savoy people are admittedly not in accord with and have taken pains to point out. After winding our way through the tortuous labyrinth of western philosophy, rhetoric, political, artistic and scientific theory expounded in the text and with which our culture feels so self-satisfied, we finally confront the minotaur at the centre, crouched atop a pile of human skulls and recognise ourselves with a sudden jarring shock. Dave Britton does not point a finger and say 'those are the guilty ones'. He is saying 'yes, we are guilty!' And it is this accusation of complicity which hits the nerve and stirs up the shit!



The exaggerations, the surrealism and distortion of historical characters actually serves to portray a vision closer to the truth than mere 'social realism' would be able to, displaying the corrupted inner life of characters, things and events - the dreaming reality of the historical process. The dialectic gets under the skin because the nightmares put on display are shared, common to us all. And of course there is Lord Horror himself!

Lord Horror is not a gibbering, incoherently spouting Ubuesque dictator. He is not small, ineffectual and impotent - he is suave, eloquent, in command and, most importantly, he is sexy! And don't we all know how sexy and corrupting power is? The marquis de Sade showed us, centuries ago....and we locked him up for it!

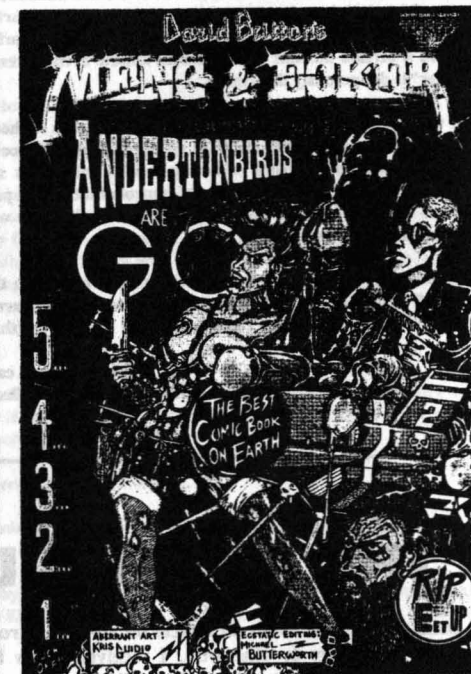
'Fascinating Fascism' (as Susan Sontag put it) has its appeal in the atavistic - the beserker animal, the werewolf. The Nazi mentality as sado-masochism. Hierarchies of degradation, as in a Bosch painting, tier upon tier of trapped beaurocrats each shitting on the tier directly below them until the shit stops at the bottom on the socially despised race - the Jews, niggers, spics, gypsies - all those most reviled by 'pure' society - and those most secretly desired.

The summation and climax of the works occurs in the comic 'Hardcore Horror' issue 5, illustrated by John Coulthart whose bleak and rigid depictions of deathcamp architecture are both terrifying and beautiful. The lines and planes of the Art Deco designs shout repression and annihilation. Then after several pages of beautiful Lautreamontesque prose from Dave Britton the reader is confronted by pages of shocking photographs of dead bodies, murdered children. We've reached the bottom line! This is where all the rhetoric and philosophy has led us. Do not pass Go! Do not collect £200.00!

Annihilating sex! A body without emotions, fucking itself until it bleeds to death; Reich's personality armour, cranked so tight that the inner life has strangled and rotted away! When that sexual core, the feeling, human centre, has gone bad, all the manifestations become cold, extreme, brutally destructive and violent. We locked up de Sade, we criminalised Reich, and, as you read this, we are crucifying Dave Britton!



LORD HORROR - REVERBSTORM



MENG AND ECKER

On Friday 2 April 1993, David Britton was jailed for four months under the Obscene Publications Act, in Manchester. This was a result of the seizure in 1989 of 'Lord Horror' by Manchester Police. An attempt was made to ban it but at a Crown Court appeal 31 July 1992 (brought by Savoy) the order for its destruction was overruled. An issue of the comic 'Meng and

Ecker' was, however, found obscene and banned - the first case of this happening to a comic in the UK. For reasons that they failed to make clear, the police continued to mount raids on both the Savoy office and a retail shop owned by David Britton. As a result of this harassment David Britton was convicted for material sold from his shop and by a strange coincidence, the raid was conducted three days after the initial ruling that 'Lord Horror' was obscene - the search warrants signed by the same magistrate.

The comic was said to be likely to upset 'right thinking people'. In a High St newsagents I recently counted seven magazines, on the bottom shelf, devoted to serial killers and gruesome murder. In one was a 'whodunnit' quiz based on a real murder, with real life victims, and a scratch away panel which revealed the name of the killer.

Savoy's case has elicited some respectable, though cautious, response from the mainstream press but we've seen no repeat of the public outrage at the Salman Rushdie incident. Mr Rushdie was attacked by a culture other than our own - one with which we do not feel immediate complicity.

Dave Britton is back on the street, so to speak and 1994 shows the launch of a new wave of vindictive products from Savoy. The first issue of the limited series comic 'Reverbstorm' is already on the market and makes 'Lord Horror' and 'Hard Core Horror' seem a bit restrained by comparison. Most of the art is by John Coulthart - a roller coaster ride to the end of the night; delirious, erotic - an unbridled display of literary savagery and artistic juggling. Reminiscent of all those darker works of 20th century western literature which seem to have wound their way via Bataille and Artaud, this comic is almost pathological in its approach. The second issue, John promises me, dives even further into our collective psychosis.

More issues of the vile 'Meng and Ecker' comic which recounts the misadventures of the mutant twins of Dr Josef Mengele. Gross (but not obscene) and warped (but not corrupting), each issue seems to wind in and out of a timeless realm of metamorphic incidents. The twins wreak havoc and carnage, indulge in impossible sexual exploits and throw out the most hilarious one-liners all the more hysterical for their nihilistic gratuitousness and political incorrectness. The extravagant rhetoric of Lord Horror is replaced here by the crude vulgarity of the *Volke*. The danger with this comic, however, is its accessibility. 'Lord Horror' was admittedly a difficult work, whose philosophical content and post-modernist format demanded a certain amount of intellectual muscle even to read it at all. One was already automatically on guard. 'Meng and Ecker' is dangerously disarming.

Not so with the Meng and Ecker novel 'Motherfuckers'. Although still picaresque and nihilistic, the writing is a mixture of dazzling surreal prose (reminiscent in places of James Hickey's brilliant 'Satan's Skin') and crude Viz-style vulgarity. Dave Britton has spent many years collecting insults, put-downs and curses with which he liberally seasons this work. The chapters reel by the reader in a chaos of improbabilities and paradoxes. Unfortunately this book will not be published until the end of the year at least. Hopefully, in the meantime, we won't see a repeat of last year's witch-hunt which resulted in David's spell in Strangeways.

The amazing CD 'Savoy Wars' (reviewed in its own right in this issue) will be followed by another collection of the early Proby stuff originally released on vinyl. Also to look forward to are; Elliot's 'The Waste Land' read by Proby with a musical accompaniment, and a reading of 'Lord Horror' by (that's right) P.J Proby.

All of these products can be obtained from:
Savoy Records & Books, 279, Deansgate, Manchester M3 4EW.

THE NASTY SIDE OF THINGS

Last issue we planned to do an article on rip-offs. Groups, labels and individuals who have ripped people off, either financially or otherwise. I received a few letters with people slagging other people off, (even people who had been ripped off themselves were accused of the same thing by others!). Most of these disagreements are due to one or other party breaking contact and not replying to letters/phone calls.

It was obviously not up to me to ring/write to these individuals for explanations - it's not my business, and felt that I wasn't prepared to print letters from people accusing others without having proof myself. So I've decided to scrap the article.

I will, however, print one thing though. An interesting letter from Joakim Johansson of Swedish based label - Arte-Directe.

When I was reading Impulse 5 I saw a notice about the subject of bands/labels ripping bands/labels off musically/financially. I think this is a good subject for an article, but it also involves some risks that I think I want to mention (you have probably already thinking about them)

I have through the years seen a lot of lists with titles such as "WARNING THESE LABELS / SHOPS / MAIL-ORDER COMPANIES DON'T PAY etc." Sometimes these lists are OK, sometimes not.

In the music business (like all other businesses) some companies have a good economy and a large amount of money to work with, some companies have a bad economy and nearly no money at all to work with. Of these companies some stop their businesses after a while, some continue for a long time and some try hard (take risks) and crash. Of these, some can pay off and some can not. Of these companies some try to:

- 1/ RELEASE RECORDS THAT OTHERWISE WOULDN'T HAVE BEEN RELEASED.
- 2/ DISTRIBUTE RECORDS THAT OTHERWISE WOULDN'T HAVE BEEN DISTRIBUTED.
- 3/ SELL RECORDS ON MAIL-ORDER/THROUGH SHOP THAT OTHERWISE WOULDN'T HAVE BEEN SOLD.

They try to do an important work. Let's make up an example.

A company in a small country, with limited market (lets call the company X) has a small shop, a small mail order, a small distribution and a small record label. The company is owned by one person (but just on the papers) three persons are working there. They order records from lets say 3 companies (lets call them A, B and C) and distribute these records further to a company (let's call it D).

D crashes (never pays) and X cannot pay A, B and C. Who's to blame?

X has no money to promote the records they have released, release the records they planned to release, pay their bills and so on. The two friends? working in the company stand alone with the owner and tell him - they leave. The owner of X is in a similar situation where he doesn't know what to do - so he does an impulse thing - and disappears.

He wants to try again, he wants to pay off (even if it takes years). He starts a new company (let's call it Q) releases some records he should have released with the X company and starts to collect the old contacts again. He sells a lot of records and can start to pay off his old bills, most people are ready too on a friendly basis to solve all old problems. But some people just can't forget old things, and start sending him letters with messages such as "YOU CAN GO TO HELL!". He sends them letters with messages such as "Please, lets try to solve old problems on a friendly basis", but they don't answer. Other people (involved in the business) spread rumours that are not true.

Do you think this sounds like a complicated example?

I do think a lot-off rip-offs are as complicated as this one and that most people don't give a fuck about paying by pure evil. If they do, they should of course be on the list in Impulse 6, but if not? So before you list someone, send them a letter and give them a chance to defend themselves (maybe problems can be solved)

And why do I write this and why do I care? Because I have been the owner of X!

Some people will probably say that my example is not the whole story, and that's true. But I don't want to occupy the whole Impulse magazine by myself and I'm not interested in writing a book with all the details.

All I have to say is. If you feel that you've been ripped off by INTERZONE MUSIC / TARGET MEDIA. Please contact, ARTE-DIRECTE, BOX 31 05, 400 32 GOTHENBURG, SWEDEN. FAX +46 31 42 88 45 - and we can try to solve the problem.

Since this letter, I've had several reports of people being ripped-off by Arte-Directe, several of the CD's they have issued are bootlegs and have not obtained permission from the artists. Other people have been promised trades and deals, when goods have been sent off to Sweden, nothing arrives in return. Joakim has stopped replying to our faxes - has he gone into hiding again? If anyone knows anything more about this organisation - get in touch with us - there's a lot of unhappy people out there who'd like to get in touch with Joakim Johansson. (Shit, this sounds like Watchdog)

VIDNA OBMANA

Vidna Obmana's popularity has increased noticeably over the past couple of years. His subtle blend of ambient mood music and percussion has captured listeners from all areas of music. With releases on important labels such as ND, Extreme, Multimood and Projekt - his music could be compared to 'New Age' but lacks the pretentiousness of a lot New Age releases.

Vidna Obmana's Dirk Serries was interviewed through the post by Mark.

I: How long have you been recording under the name Vidna Obmana?

DS: I've been experimenting with sound since 1984, although I have to admit that I really started composing music 4 years later about which I can still be satisfied with.

I: Have you been involved in any projects prior to Vidna Obmana?

DS: Prior to and simultaneously with my work as Vidna Obmana, I went through different stages in the early days, from electronic pop to industrial noise. Nothing ever satisfied me.

I: What exactly does 'Vidna Obmana' mean?

DS: Vidna Obmana means 'Optical Illusion' (translated from the Yugoslavian language).

I: In your own words, how would you describe your music?

DS: I think the most appropriate title would be 'atmospheric music', since this term does not really explain a philosophy or what to expect from the music of Vidna Obmana. I'm convinced that my music creates atmospheres, moods different to each listener so that I like to point out I never have and never will force a particular state of mind (and how to react onto the music) upon the listener. On the other hand, the music is very personal, it reflects parts of my inner feelings and somehow, most of the time, it's attached to my social life. It has a very intimate character. The music of Vidna Obmana sets up a privacy for every listener, so to speak.

I: What kinds of instruments are used on your music?

DS: The main instruments I'm using are electronics (synthesisers) and tapes, in combination, since my latest works, with different kinds of ethnic and acoustic instruments. It's very fascinating to merge the electronic with the authentic instruments, "Echoing Delight" and "Parallel Flaming" are the first examples of this blend. Momentary I'm even experimenting with playing the ethnic and acoustic instruments in front of all electronic devices.

I: You've recently recorded a split CD with The Hybrids, "Soundtrack to the Aquarium". How did you get involved with creating music for the Antwerp Zoo Aquarium?

DS: The idea arose from a visit to the "Nausicaa" Aquarium centre in France and since a member of Hybrids works at the Zoo, we all decided to persuade the board of the Zoo to let us compose an exclusive soundtrack for the aquarium, which would continuously accompany the exhibition, in favour of their 150th Anniversary. They approved, so we were able to record all water sounds and atmospheres at the aquarium, and even a face to face confrontation with the dolphins was possible. Eventually, being so enthusiastic about the whole project they decided to release a compilation on CD. Originally a separate soundtrack of approx. 74 minutes by Vidna Obmana and Hybrids exists.

I: Vidna Obmana has been involved in collaborations with a great many people: Asmus Tietchens, Hybrids, Sam Rosenthal, PBK etc. How do these collaborations arise and how are they recorded?

DS: I never refused collaboration with people who I admire. We never really discussed about how to end up doing a collaboration, we just did it, mostly by mail. One of those advantages of working together with other musicians is that they push you into still unexplored techniques and territories. It's again part of my learning process to work with different

techniques. For example, Djen Ajakan Shean shared his knowledge about ethnic instruments and rhythms and others will support me on different levels. The most strange one I ever did, was the collaboration with Asmus Tietchens. I composed the entire and complete compositions upon which Asmus would manipulate, alter and change the recordings. The result is the most strange, unfamiliar and abstract collaboration work I have ever done. Asmus exposed my sources to a different dimension and created totally new and unrecognisable music. Up to now, I have worked with PBK, Sam Rosenthal, Marc Verhaeghen, Asmus Tietchens, Yasnai (a member of Hybrids) and recently with Djen Ajakan Shean and soon with Robert Rich and Steve Roach.

I: Your music ranks as some of the most atmospheric music I've ever heard. What sort of state of mind do you have to be in to create an album like "Ending Mirage"?

DS: Nice to hear this. I sincerely hope that my music reflects pure atmosphere and mood. Strangely enough, it all happens naturally when I go into the studio but as I explained in one of my previous answers, it's very attached to my social life and state of mind. Although I must admit I really cannot say which mood is appropriate for me to work in. I guess it just affects me.

I: Do you have any interest in recording any other types of music?

DS: No. That is just the advantage of using such a flexible term as atmospheric music. But I'm almost positive about the fact I'll never depart from my devotion to the atmospheric and intimate character of my music. I think that I left the need for experimenting with different genres behind in 1988, when I discovered my ongoing passion for atmospheres.



I: Many of your releases feature photographs taken by you. Is this another of your interests?

DS: Yes, I'm very interested in everything to do with images (film, photography). My interest in photography in particular has grown extremely since I started to compose atmospheric music in 1988. Most of my photos show the beauty, silence and calmness of nature, something that my music also reflects. I'm convinced these pictures describe more detailed the essence of my music than the most beautiful words can. Again here, there's no statement of philosophy involved so that the photography can be interpreted in different ways.

I: You've been playing live recently. How do audiences react to your music live and how do you recreate the atmosphere of the CD's in a live situation?

DS: Indeed recently, I started to play live again because I discovered that it gave me an extra feeling I couldn't experience in the studio. Most of the people react pretty well during my concerts, although some percentage of the audience still expect more on the visual side. Sometimes I still wonder why it isn't possible to offer a pure listening concert which focuses itself completely on the quality of the music. Nowadays it stays on the same line, but due to the fact that I play more acoustic instruments like percussion and digeridoo, more live things happen on stage to look and listen to.

I: Your work has appeared on a great many labels recently. Do you approach these labels to release your work or do they come to you?

DS: Yes, indeed my music has received some very nice appreciation from a few of the more important labels in the genre. But a CD-project on a label takes for me more than that. Of great importance to me is the relationship between composer and label. Knowing from my experiences, it really takes a while (meanwhile having correspondence) before one of both parties proposes the deal. I find it therefore relevant that we need to get to know each other better before actually collaborating. Each has to know the needs, principles and expectations of the other.

I: The first album "Revealed by Composed Nature" has more melody to it than later releases. Have you become more interested in tone-based pieces than melodic song structures?

DS: More or less, yes, but I think that the melody in my previous works like the tapes and the LP was created by the use of those short loops. I love to work with the long stretched slow shifting tones and timbres but still the melody exists. Only the time it takes for the melody to appear is longer. Recently I started to incorporate also the ethereal rhythmic structures in music, so here the melody is shown again. Overall I'm more fascinated by the serene, long spacial sounds than any melodic structure, because it sets much better the atmosphere I want to achieve.

I: Will the early albums and cassettes be re-issued on CD at any time?

DS: Yes, it's amazing to experience the demand for my older work. First of all, my LP from 1990 will be released on CD in a remastered version and 4 extra unreleased tracks will be included on Stefan Musso's HIC SUNT LEONES. The second retrospective release lined up is a double CD MEMORIES COMPILED covering the 2 cassette albums 'Monument of Empty Colours' (with PBK) and 'Gathering in Frozen Beauty' from 1988 and '89, combined with extra tracks. This release is in the hands of Projekt, US. Beside these older works, my first 2 CD releases, part 1&2 of the ambient trilogy, will also be reissued by ND, to keep the trilogy in circulation.

I: What projects are you currently working on?

DS: Apart from the re-issues, my collaboration with percussionist Djen Ajakan Shean, 'Parallel Flaming' has just been released on Multimood, moving more into the field of ethereal, atmospheric fusion. Preparing for the near future, are two new works to be placed in opposite of each other. 'The Spiritual Bonding' is the more dynamical, stronger work, to be produced by Steve Roach, with guest musicians Djen Ajakan Shean, Robert Rich and Steve Roach. The work will find its solution in the Timeroom Studio in Tucson, Arizona. The other work in production is 'A prophecy in the evenings echo', places the music of Vidna Obmana back in the more serene, meditative and atmospheric genre. It will again include the appearances of some outstanding guest musicians.

A ROUND UP OF THE RECENT VIDNA OBMANA RELEASES

VIDNA OBMANA - ECHOING DELIGHT - CD 68:48 - EXTREME

This entirely new work starts off in the same way as the last CD 'Ending Mirage'. 'Winter Mouvement', 'The Empty Night' and 'Glass Splendour' are mellow and dreamy using keyboards and ambient sounds only. The remaining three pieces 'Crystal Travelling', 'Narrow Gloom' and the 17 minute long title track have a more percussive element to them. Sounding a little like an ambient Muslimgaze, these pieces mix ethnic-type percussion with the ambient keyboards lines. Well up to the usual Vidna Obmana standard. Highly recommended.

PARALLEL FLAMING - CD 60:46 - MULTIMOOD

A collaborative release with percussionist Djen Ajakan Shean. The seven tracks all feature percussion, both electronic and hand played. 'Triangle Of Dawn', the most atmospheric of the pieces also features Djen playing the Bulgarian flute. In many ways reminiscent of Muslimgaze. An excellent release.

SOUNDTRACK VOOR HET AQUARIUM - CD 74:17

This is a CD released by Antwerp Zoo to commemorate 150 years of it opening. It's a split release with the Hybrids. Vidna's tracks are based on one piece 'Acqua' which are broken up by Hybrids tracks. The music is ambient and floaty, with watery sounds recorded in the Aquarium mixed in. The Hybrids tracks are a little harsher and more experimental. As far as I know, only available from Antwerp Zoo, but a double CD release of the whole 2 hour soundtrack should be released this year.

STILL FRAGMENTS - CD 74:44 - ND

This CD is a compilation of the best tracks from two 1993 Vidna Obmana concerts. The first part of the CD features tracks recorded in Antwerp with Djen Ajakan Shean - these are in the style of the tracks on the 'Parallel Flaming' CD - mellow electronics and ethnic type percussion. The last 3 pieces recorded in Hamburg are from the Aquarium Soundtrack and are more mellow electronic ambient pieces.

K O N T A K T

ALWAYS TRY TO INCLUDE RETURN POSTAGE!

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